

PRICE: Four Dollars a Year; Thirty-five Cents a Number. Published Monthly.

Vol. 35.

DECEMBER, 1896.

No. 7.

THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD.

Contents.

FRONTISPIECE:

The Countess of Blessington. After the painting by Sir Thomas Lawrence, 133

MY NOTE BOOK, 134-135

ART CRITICISM MADE EASY. By CHARLES LOVE BENJAMIN, 135

EXHIBITIONS:

The New York Water Color Club, 136
Pittsburgh's Picture Exhibition, 137
Paul Hellen's Drypoints, 137
National League of Mineral Painters, 153
New York Society of Ceramic Arts, 153

GALLERY AND STUDIO:

The Art Amateur for 1897, 135
William Morris as a Designer. By Roger Riordan, 135
Sculpture of the Year, 136
A National Flower, 136
Mrs. Clara Goodyear. (With Portrait.) 138
The Wild Rose Study by Clara Goodyear, 138
Japanese "Rose Chrysanthemums." Water Color Study by Mrs. Clara Goodyear, 138
Yellow Chrysanthemums. Water Color Study by Mrs. Clara Goodyear, 139
Some Useful Hints, 140
Wild Rose Haws (Berries). Study in Water Color by Mrs. Clara Goodyear, 140
Sand Violets and Nasturtiums. Water Color Studies by Mrs. Clara Goodyear, 141
Flower Analysis. (Illustrated.) By J. Marion Shull, 142
Flowers in their Season (White and Yellow Chrysanthemums), 142
Flowers, Fruit, and Still Life. (Illustrated.) 143
Pen Lettering. (Illustrated.) By W. H. Sargent, 144
Pictorial Treatment of Initials for Books and Catalogue Illustrations, 145
"Motherhood." Engraved by Chas. Baude after the Painting by Gustave Courtois, 146, 147
Teaching the Child to Draw. (Illustrated.) By Stansbury Norse, 148
Painting the Portrait of Vigée Lebrun. By M. B. O. Fowler, 149
"The Rosebud." Portrait after the Painting by Sir Thomas Lawrence, 149
Motives and Designs for Decoration in the Applied Arts, 151
A System of Color Study, 155
Color Harmonies and Contrasts, 156

CHINA PAINTING:

Treatment of "The Rosebud" Plaque. By L. Vance Phillips, 150
Decorative Panels in Boucher Style, 150
Rococo Motive for China Decoration, 150
A Set of Landscape Miniatures. By C. E. Brady, 152
Winter Studies, 153
Chasing Over Gold, 153
Mistletoe in Decoration, 153
National League of Mineral Painters, 153
New York Society of Ceramic Arts, 151
Decorative Motive for a Punch Bowl or Loving Cup, 153
Sundry Queries Answered, 159

THE HOUSE:

The Inside of a Country House. (Illustrated.) 154
Hotel Mural Decorations, 156

WOOD-CARVING AND PYROGRAPHY:

Hall Chair, Modern Style. (Illustrated.) By Karl von Rydingsvård, 156
Designs, Motives and Suggestions for Wood-Carving, 157

NEW PUBLICATIONS:

THE BICYCLE ATTACHMENT PRIZE: 158, 159
Competition Award, 159

TREATMENT OF DESIGNS, 138, 149, 150, 152, 159

ART NEWS AND NOTES, 159

CORRESPONDENCE:

Hints about Oil Painting, 159
China Painting Queries Answered, 159
Sundry Queries Answered, 159

THE SUPPLEMENT DESIGNS:

No. 1716—PLAQUE DECORATION. By HARRIET P. CALHOUN.
Nos. 1717-1721—CONVENTIONAL BORDERS FOR CHINA DECORATION AND PYROGRAPHY. By L. C. HOPKINS.
No. 1722—OLD ITALIAN EMBROIDERY. By M. L. MACOMBER.
Nos. 1723-1724—BEGINNING OF A SERIES OF DOYLEYS. By MRS. L. BARTON WILSON.
No. 1725—DECORATION (Various Motives) FOR A TEA-SERVICE. By L. C. HOPKINS.
Nos. 1726 A, B, C—CARVED HALL CHAIR—MODERN STYLE. By KARL VON RYDINGSVÄRD.

THE COLOR PLATES:

Portrait of Vigée Le Brun. By Herself.
Wild Roses. After the Water Color Painting by Mrs. C. Goodyear.
Blue Delft Tile. By C. Volkmar.

•MONTAGUE MARKS: PUBLISHER.
•23 UNION SQUARE •NEW YORK.

NO TRAVELLING AGENTS are employed by The Art Amateur. Subscribers should send their money directly to the publisher, or pay it to some local dealer or other agent whom they know to be personally responsible.

The Century Co.'s Christmas Suggestions.

Books for Grown-Ups

QUOTATIONS FOR OCCASIONS.

A collection of 2,500 clever and appropriate quotations from Shakespeare and other writers, for use on dinner menus, programs, etc., and for the casual reader. Edited by Katharine B. Wood. In attractive form, \$1.50.

THE CAT AND THE CHERUB.

Stories by Chester Bailey Fernald, whose unique contributions to *The Century* have attracted wide attention. Illustrated, 300 pages, \$1.25.

WITHOUT PREJUDICE.

By I. Zangwill, author of "The Children of the Ghetto," "The Master," etc. A collection of *causeries* on men, women, and books, generally suggested by current events. Written with a trenchant pen, though the keenness of its satire is dissembled by an unflinching lightness of touch. 8vo, \$1.50.

STORIES OF

A SANCTIFIED TOWN.

By Lucy S. Furman. A dozen stories of a Kentucky community, over which a wave of religious emotion has swept. 12mo, 230 pages, \$1.25.

SONNY.

By Ruth McEnery Stuart. Chronicles of events in the life of a boy, from his birth in "A Christmas Guest" to manhood. Cloth, 16mo, \$1.00.

THE SHADOW CHRIST.

By Gerald Stanley Lee. A study of Christ's forerunners in the Old Testament, intended as an introduction to the study of Christ himself. A highly imaginative little book. 12mo, \$1.25.

DAPHNE, OR

THE PIPES OF ARCADIA.

A libretto of a comic opera by Marguerite Merington, author of Mr. Sothorn's play, "Captain Lettair." Illustrated by F. T. Richards of *Life*. 16mo, cloth, \$1.25. "There is sparkle and gaiety in all of its lines."—*San Francisco Argonaut*.

THE METROPOLITANS.

A novel of New York society, by Jeanie Drake, the scene laid in New York, and in the Arctic regions. 12mo, 300 pages, \$1.25. "A decidedly clever story."—*The Outlook*, New York.

THE

WONDERFUL WHEEL.

A romance of Louisiana, by Mary Tracy Earle. 12mo, 150 pages, \$1.25. "The story is admirably told, with tenderness, humor, truth, and skill."—*Christian Advocate*, New York.

GOLD.

A Dutch-Indian novel, by Annie Linden. 12mo, 258 pages, \$1.25. "The story is a strong one, and, in passages, intense and powerful."—*Bulletin*, Phila.

BREAK O' DAY.

By George Wharton Edwards. A new "Thumb-Nail" book. Illustrated by the author. In leather, 163 pages, \$1.00.

TRACINGS.

By E. Scott O'Connor. 300 apothegms. In leather binding, \$1.00. "The various sayings have a pungency that will serve to make them memorable."—*Beacon*, Boston.

AMERICAN HIGHWAYS.

By Professor N. S. Shaler, head of the Lawrence Scientific School of Harvard University. Every bicyclist will appreciate it. 12mo, 300 pages, illustrated with pictures and diagrams, \$1.50.

"By far the most important contribution yet made to the literature of good roads."—*Daily Advertiser*, Boston.

Books for Young Folks

FOR BOYS AND GIRLS.

THE CENTURY BOOK OF FAMOUS AMERICANS.

By Elbridge S. Brooks. A companion volume to the popular "Century Book for Young Americans," by the same author. The story of a pilgrimage of a party of young people to the historic homes of Washington, Lincoln, Grant, Jefferson, Webster, Clay, and other famous men. Square 8vo, 250 pages, 230 illustrations, \$1.50.

THE PRIZE CUP.

By J. T. Trowbridge. Illustrated, 12mo, 234 pages, \$1.50. "Plenty of action and a sound moral as well."—*American Church Sunday-school Magazine*, Philadelphia.

THE

SWORDMAKER'S SON.

By W. O. Stoddard. A dramatic story of boy life at the beginning of the Christian era. Illustrated, 300 pages, \$1.50. "The 'Ben Hur' of juvenile literature."—*Providence News*.

SINDBAD, SMITH & CO.

By Albert Stearns. A new Arabian Nights' story, by the author of "Chris and the Wonderful Lamp." Illustrated by Birch. 270 pages, \$1.50.

BOUND VOLUMES OF

ST. NICHOLAS.

Beautifully illustrated volumes for the past year. Large 8vo, 1000 pages, 1000 pictures, \$4.00.

RHYMES

OF THE STATES.

Geographical aids to young folks. By Garrett Newkirk. Illustrated by Harry Fenn. 100 pages, handsome cloth binding, \$1.00.

THE SHADOW SHOW.

By Peter S. Newell, author of the Topsy Turvy books. One of Mr. Newell's most unique productions. Oblong, 90 pages, colored pictures, in boards, \$1.00.

GOBOLINKS FOR

YOUNG AND OLD.

By Ruth McEnery Stuart and Albert Bigelow Paine. A novelty consisting of grotesque pictures, reproductions of odd-shaped bits of ink, with nonsense verses. \$1.00.

PAPER DOLL POETIS.

By Pauline King. A nonsense book written by a big child for little ones, containing pictures in imitation of dolls and animals cut out of paper, for the amusement of children, with verses. Oblong, in boards, 75 cents.

NEW EDITIONS.

DADDY JAKE.

By "Uncle Remus." One of Joel Chandler Harris's famous books. Illustrated by Kemble. Now issued in new form. 12mo, 200 pages, \$1.25. "Ever fresh and always delightful."—*Philadelphia Times*.

RANCH LIFE AND THE

HUNTING TRAIL.

By Theodore Roosevelt, illustrated by Frederic Remington. New edition in handsome binding (royal 8vo), with additional pictures, \$2.50.

A copy of the new and beautifully illustrated catalogue of The Century Co.'s publications will be sent to any address on request. It has a richly designed cover by T. B. Hapgood, Jr., printed in four colors, and is worth owning in itself.

A SUBSCRIPTION TO ONE OR BOTH OF THESE TWO MAGAZINES.



GRANT.
Reminiscences.

THE CENTURY.

In 1897 it will contain ALL NEW FEATURES,

Including

"Campaigning with Grant,"



WASHINGTON.
Romance.

A SERIES OF ARTICLES BY GEN'L HORACE PORTER.

NO man knew Gen. Grant more intimately than his aide and friend Gen. Horace Porter. He has been engaged for many years on a series of articles giving his recollections of Grant as a man and a soldier, and containing a series of striking pictures of campaign life and scenes enlivened with anecdote and flashes of characteristic humor. The articles will be most interestingly illustrated. The series begins in *THE CENTURY MAGAZINE* for November, 1896, the first number of a new volume. In this number are first chapters of

A Novel of the American Revolution.

"HUGH WYNNE, FREE QUAKER."

"Sometime Brevet Lieut.-Colonel on the Staff of His Excellency General Washington."

By Dr. S. Weir Mitchell. Illustrated by Howard Pyle.

THIS powerful novel, Dr. Mitchell's masterpiece, is a story of the American Revolution and of Philadelphia society from 1753 to 1783. Washington, Franklin, Lafayette, and other famous men, figure in it. It is safe to say that readers of this story will obtain from it a clearer idea of the people who were foremost in Revolutionary days and of the social life of the times than can be had from any other single source. It is not only historically accurate, but it is a most interesting romance of love and war. The hero serves on Washington's staff.

The Very Best Things in American Literature

APPEAR in *THE CENTURY MAGAZINE*. No one who wishes to keep abreast of the thought of the times can afford to be without *THE CENTURY*. New features will be announced from time to time. Sold everywhere: 35 cents. Yearly subscriptions (which should begin with November), \$4.00. December is the richly illustrated Christmas number. Begin with the November number. All dealers take subscriptions, or remittance may be made to the publishers, The Century Co., Union Sq., New York.

ST. NICHOLAS FOR YOUNG FOLKS.

CONDUCTED BY MARY MAPES DODGE.

"It is a model of what a juvenile magazine should be."—*WHITEHALL REVIEW*.

A new year of "the best of children's magazines" begins with the November number. The greatest writers of the world are its regular contributors, and

FEW CULTIVATED HOMES ARE WITHOUT IT

if there are children in the home circle to be entertained and instructed. *ST. NICHOLAS* began publication in 1873, and since that time has gradually merged in itself all of the leading children's magazines in America. Tennyson, Longfellow, Whittier, Charles Dudley Warner, Holmes, Thomas Hughes, and all of the famous writers of England and America, have been among its contributors.

It is "a liberal education in itself." The coming year will be one of the best, and the November and December numbers, now for sale everywhere, contain the opening chapters of several of the leading serials. Subscriptions should begin with November.

How to use *St. Nicholas* as a Christmas Gift.

Remit the subscription price, \$3.00, and we will send you the November and December numbers (beginning the serials), with a beautifully printed certificate signed by us and made out in the name of the subscriber. You give these at Christmas.

The magazine for January on will be sent direct to the subscriber.

THE CENTURY CO., UNION SQUARE, NEW YORK.

THE ART BOOK OF THE YEAR.

MODERN FRENCH MASTERS.

SUPERBLY ILLUSTRATED WITH ENGRAVINGS.

Containing twenty articles on the most famous modern French painters, Gérôme, Puvis de Chavannes, Carolus-Duran, Meissonier, Rousseau, Corot, Diaz, Millet, etc., written by their American pupils and admirers, including Kenyon Cox, Will H. Low, J. Carroll Beckwith, E. H. Blashfield, and others. Edited by Professor J. C. Van Dyke. Illustrated by wood-engravings and by half-tones; royal 8vo, 300 pages, \$10.00.

STANDARD PUBLICATIONS OF THE CENTURY CO. include the famous "Century Cook Book," illustrated from photographs (\$2.00); the new edition of "Grant's Memoirs" (\$5.00); "Electricity for Everybody," a handbook of electricity for the novice (\$1.50); James Whitcomb Riley's "Poems Here at Home" (\$1.50); the famous Jungle Books, by Rudyard Kipling (\$1.50 each), etc. You should have a copy of The Century Co.'s catalogue at hand in making your Christmas selections.

THE CENTURY CO., UNION SQUARE, NEW YORK



4011
184202
203681

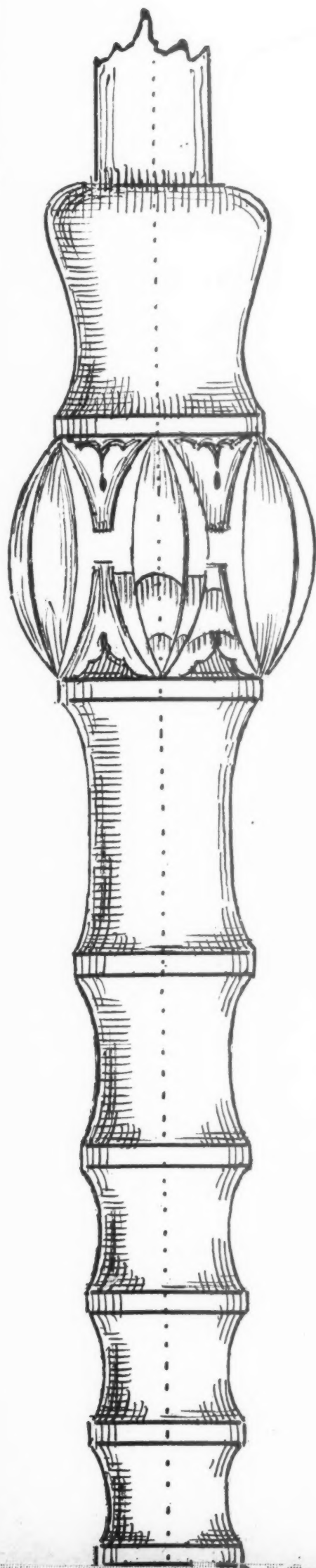
The Art Amateur Drawing Studies



Life Series No. 7

Supplement to
THE ART AMATEUR,
June, 1897

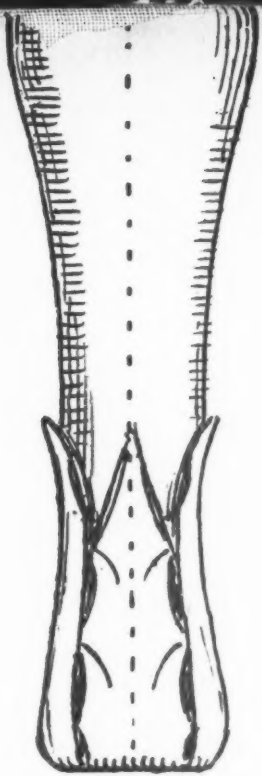




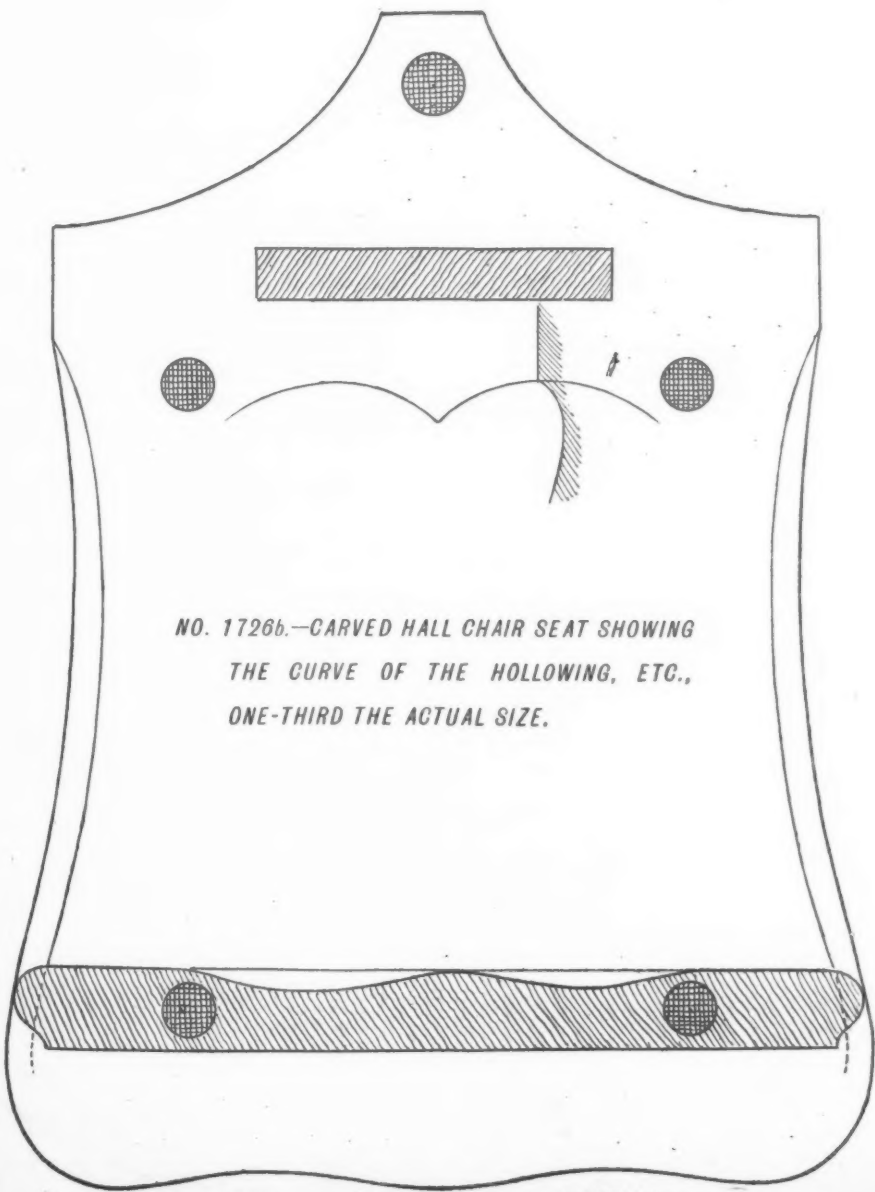




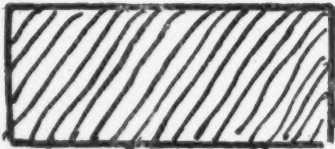




NO. 1726a.—LEG OF CARVED HALL
CHAIR—ACTUAL SIZE.

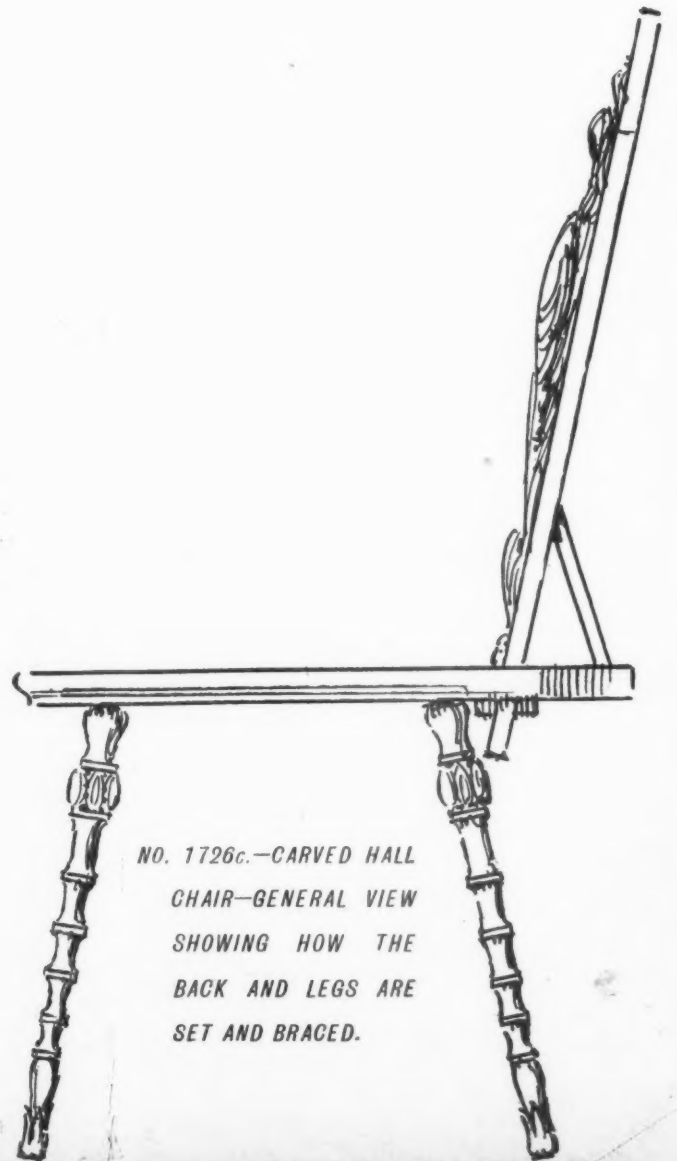


NO. 1726b.—CARVED HALL CHAIR SEAT SHOWING
THE CURVE OF THE HOLLOWING, ETC.,
ONE-THIRD THE ACTUAL SIZE.



1726.—CARVED HALL CHAIR BACK—MODERN
STYLE—ACTUAL SIZE.

DESIGNED BY KARL VON RYDINGSVÄRD.



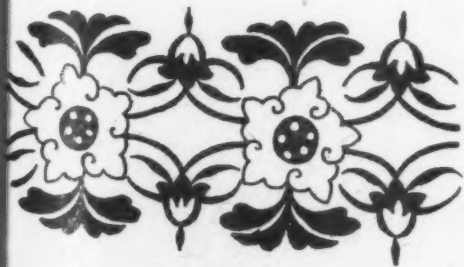
NO. 1726c.—CARVED HALL
CHAIR—GENERAL VIEW
SHOWING HOW THE
BACK AND LEGS ARE
SET AND BRACED.



The Art Amateur Working Designs.

Vol. 36. No. 7. December, 1896.

Plate 1 - No. 7



NO. 1716.—PLAQUE DECORATION.
Designed and Executed by HARRIET P. CALHOUN.
(FOR TREATMENT, SEE THE BODY OF THE MAGAZINE.)



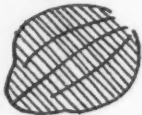
NOS. 1717-1721.—CONVENTIONAL BORDERS FOR CHINA DECORATION. (ALSO SUITABLE FOR PYROGRAPHY.) By L. C. HOPKINS.
(FOR SUGGESTIONS FOR TREATMENT, SEE THE BODY OF THE MAGAZINE.)

The Art Amateur Working Designs.

Vol. 36. No. 7. December, 1896.

Plate 2 - No. 7

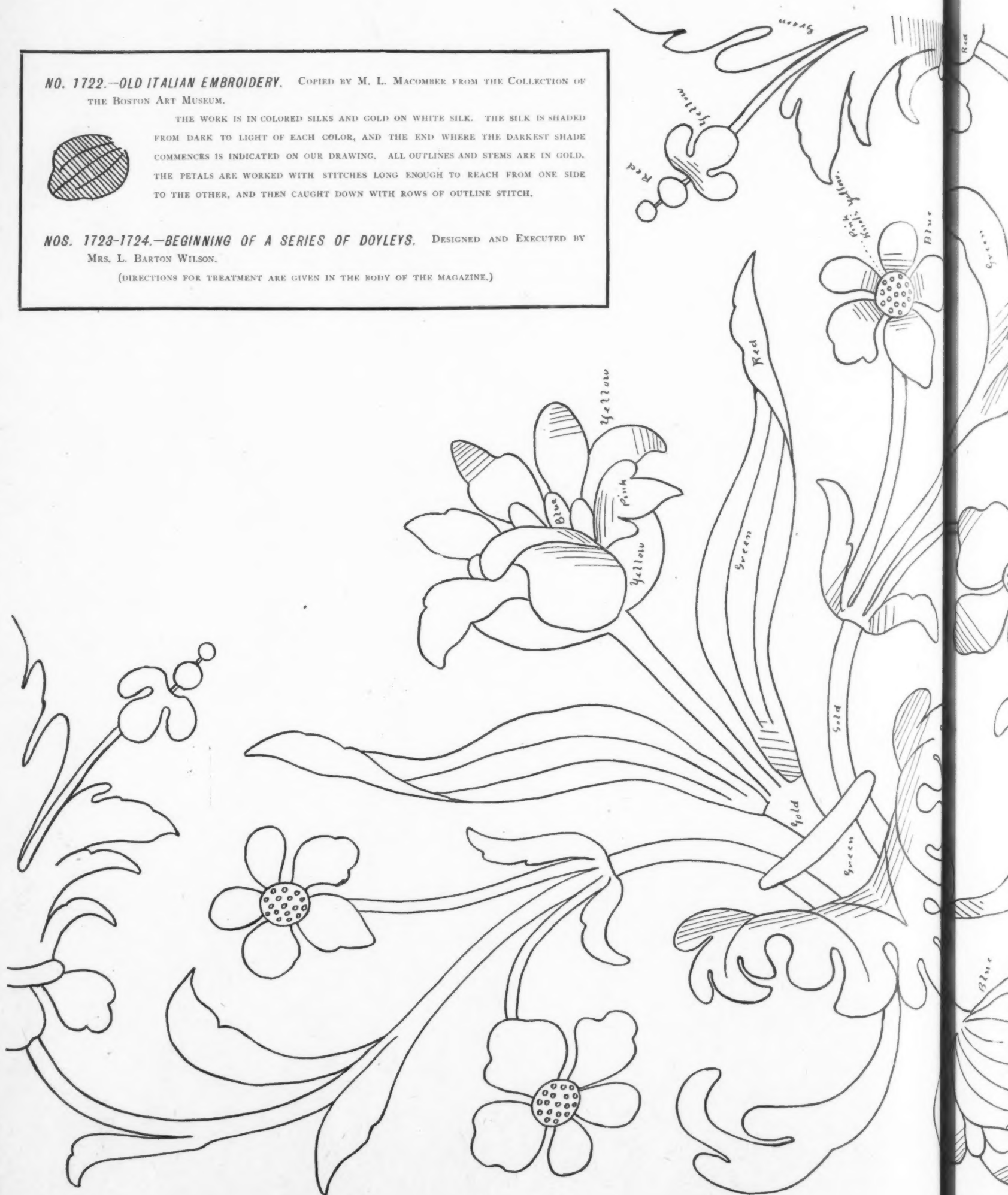
NO. 1722.—OLD ITALIAN EMBROIDERY. COPIED BY M. L. MACOMBER FROM THE COLLECTION OF THE BOSTON ART MUSEUM.



THE WORK IS IN COLORED SILKS AND GOLD ON WHITE SILK. THE SILK IS SHADED FROM DARK TO LIGHT OF EACH COLOR, AND THE END WHERE THE DARKEST SHADE COMMENCES IS INDICATED ON OUR DRAWING. ALL OUTLINES AND STEMS ARE IN GOLD. THE PETALS ARE WORKED WITH STITCHES LONG ENOUGH TO REACH FROM ONE SIDE TO THE OTHER, AND THEN CAUGHT DOWN WITH ROWS OF OUTLINE STITCH.

NOS. 1723-1724.—BEGINNING OF A SERIES OF DOYLEYS. DESIGNED AND EXECUTED BY MRS. L. BARTON WILSON.

(DIRECTIONS FOR TREATMENT ARE GIVEN IN THE BODY OF THE MAGAZINE.)



gns.

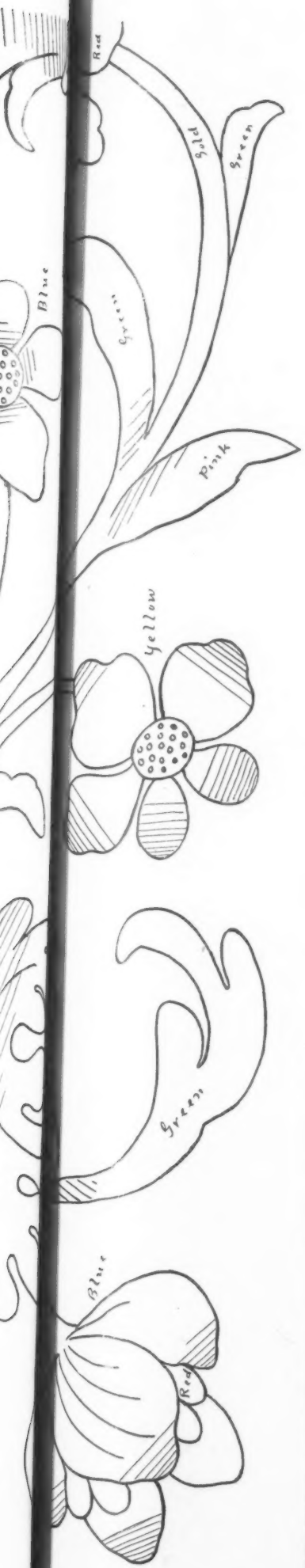
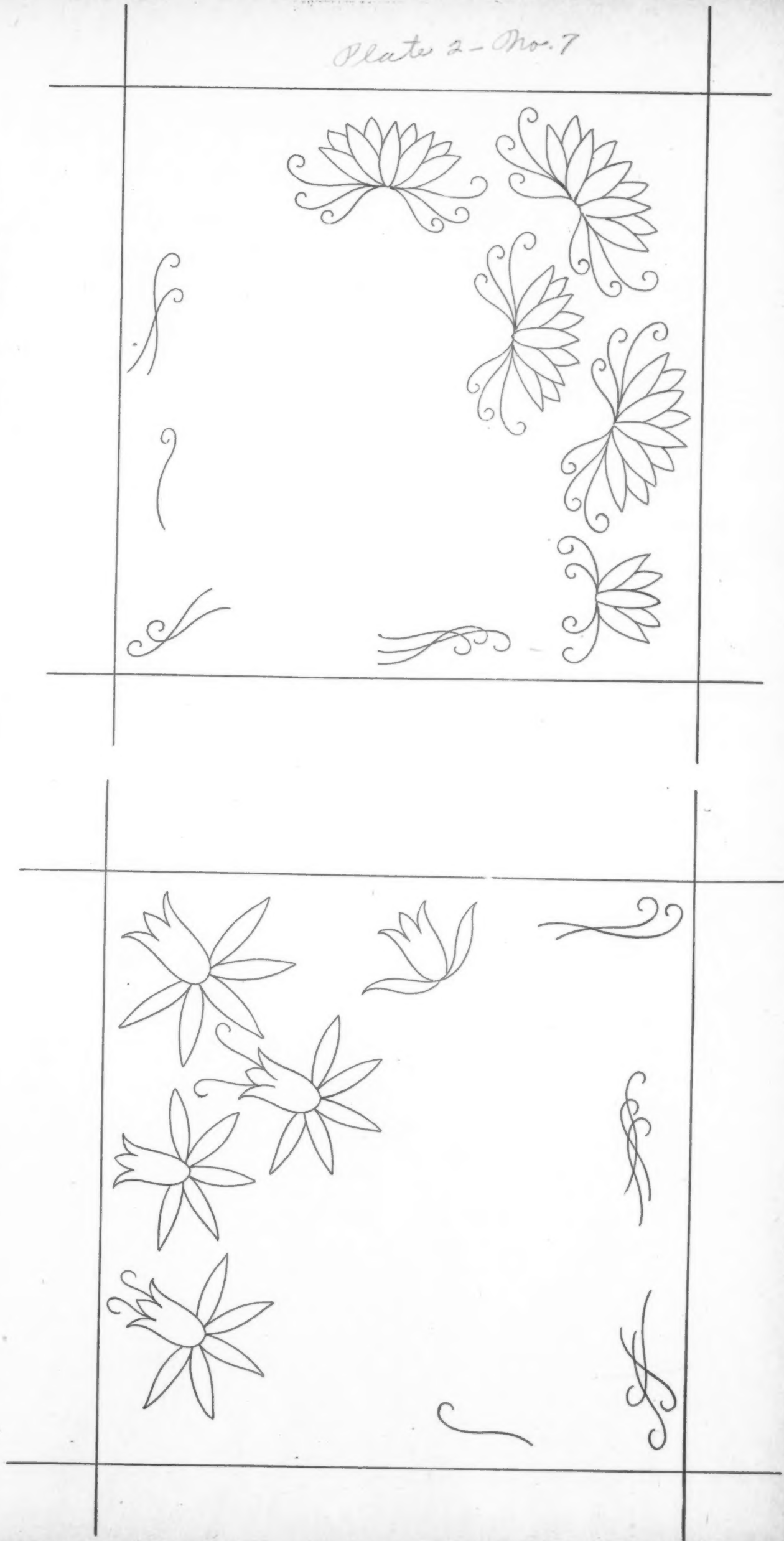


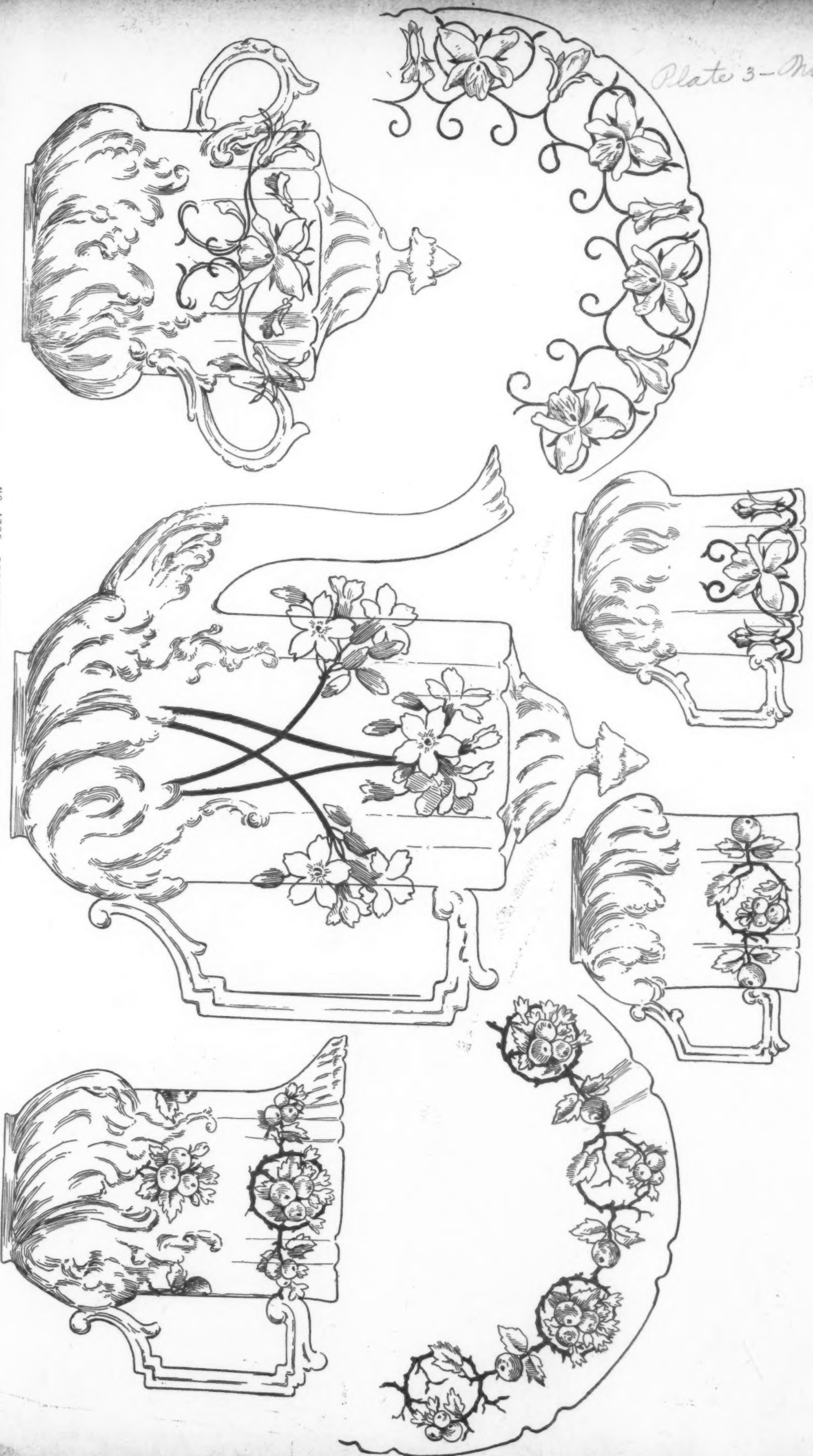
Plate 2 - No. 7



The Art Amateur Working Designs.

Vol. 36. No. 7. December, 1896.

Plate 3—Nos. 7







DESIGN FOR THE DECORATION OF A DOUBLE SIX-INCH CHINA TILE (OR PLAQUE), TO BE TREATED IN DELFT STYLE. BY CHARLES VOLKMAR.



J

By C
diver
them

Half
Amer
a
C
S

By P
T
live a
else o
new n

By Ch
vo
E

Each
stories
of hist
tries n
truth o
is adv
uniform

From 1

Robert

Chrono
by
tal
F
dra
hal

T
or,

Transl
F
\$

A Sket
L
W
Str
A. I

By "O

By Har
of S

By Har
1888

By Rosa
Story
1880

By Fran

A Narrat
fess
Web
W.S

A Story o
Illustr

By David
W
Cloth

By Mrs.
transl.

M
"Olivia,"
1880.

By Laura

By "Ouid
Sn

Upon

J. B. Lippincott Company's Charles Scribner's Sons' New Holiday Publications.

Myths and Legends of Our Own Land.

By Charles M. Skinner. Illustrated with photogravures. Two volumes in box. 12mo. Polished buckram, gilt top, deckle edges, \$3.00; half calf or half morocco, \$6.00.

The bibliography of American Legends is slight, and these tales have been gathered from sources the most diverse—records, histories, newspapers, magazines, oral narrative—in every case reconstructed. The pursuit of them has been so long that a claim may be set forth for some measure of completeness.

Half-Hours of Travel at Home and Abroad.

Europe, Asia, and Africa. Selected and arranged by Charles Morris. Uniform with Morris Half-Hours Series. Four Volumes. Illustrated. Crown 8vo. Cloth, gilt top, \$6.00; half calf, \$10.00; three-quarters calf, \$13.00.

Bird-Land Echoes.

By Charles Conrad Abbott, author of "The Birds About Us," etc. Profusely illustrated by William Everett Crane. Crown 8vo. Cloth, gilt top, \$2.00.

The True George Washington.

By Paul Leicester Ford, author of "The Honorable Peter Stirling," etc. With twenty-four full-page illustrations. Crown 8vo. Cloth, \$2.00.

The present book has been prepared to show the human side of the great American—his family life, and his love affairs, what he ate and wore, who were his friends and enemies, his amusements and his illnesses, and much else of a personal nature. In this it is a radical departure from all previous biographies, and will include much new material never yet printed, as well as many historical illustrations.

HISTORICAL TALES.

Two new volumes in this Series.

Greece. Rome.

By Charles Morris. Illustrated. 12mo. Cloth, per volume, \$1.25. Previously issued: America, England, France, Germany.

Each volume contains from twenty-five to thirty stories concerning well-authenticated incidents, passages of history, or personal adventure in the different countries named. The stories are told in excellent style, the truth of history is carefully preserved, and each volume is admirably illustrated. The volumes are issued in uniform style.

A Comic History of England.

From the Druids to the Reign of Henry VIII. By Bill Nye. Profusely illustrated. Crown 8vo. Cloth, \$1.25.

Robert Burns' Poems and Songs Complete.

Chronologically arranged. Notes, glossaries, and index by W. Scott Douglas. The fourth volume containing a new Life of Burns by Professor Nichol. Four volumes, with twelve photogravures after drawings by Marshall Brown. Cloth, \$5.00; half calf or half morocco, \$10.00.

The Thousand and One Nights; or, Arabian Nights' Entertainment.

Translated by Edward William Lane. With an introduction by Joseph Jacobs, and illustrations by Frank Brangwyn. In six volumes. 16mo. Cloth, \$5.00; half calf or half morocco, \$15.00.

The Opera.

A Sketch of the Development of the Opera from the Earliest Times. With Full Description of Every Work in the Modern Repertory. By R. A. Streetfield, B.A. With an Introduction by J. A. Fuller-Maitland. 8vo. Cloth, \$2.00.

Under Two Flags.

By "Ouida." A New Edition. With eight full-page illustrations specially drawn by G. Montbard. Two volumes. Cloth, \$1.00; half morocco, \$6.00.

The Murder of Delicia.

By Marie Corelli, author of "Barabbas," "Sorrow of Satan," etc. 12mo. Buckram, \$1.25.

Jane.

By Marie Corelli. In the Lotos Library. Illustrated. 10mo. Buckram, 75 cents.

The Mistress of Brae Farm.

By Rosa Nouchette Carey, author of "The Old, Old Story," "Sir Godfrey's Granddaughters," etc. 12mo. Cloth, \$1.25.

JUVENILES.

Captain Chap; or, Rolling Stones.

By Frank R. Stockton, author of "Rudder Grange," "A Jolly Fellowship," etc. With illustrations by Charles H. Stephens. 12mo. Cloth, \$1.50.

The Oracle of Baal.

A Narrative of Some Curious Events in the Life of Professor Horatio Carmichael, M.A. By J. Provand Webster. With numerous illustrations by Warwick Goble. 12mo. Cloth, \$1.50.

Through Thick and Thin.

A Story of a School Campaign. By Andrew Hume. Illustrated. 12mo. Cloth, \$1.25.

Swept Out to Sea.

By David Ker, author of "The Wizard King," etc. With illustrations by J. Ayton Symington. 12mo. Cloth, \$1.50.

Philippa.

By Mrs. Molesworth, author of "Olivia." Illustrated. 12mo. Cloth, \$1.25.

Molesworth Library for Girls.

"Olivia," "Philippa." Two volumes. Illustrated. 12mo. Cloth, \$2.50.

Catalina, Art Student.

By Laura T. Mead. With eight full-page illustrations. 12mo. Cloth, \$1.25.

Two Little Wooden Shoes.

By "Ouida." Uniform with "Bimbi" and "Dog of Flanders." With illustrations by Edmund H. Garrett. Small 4to. \$1.50.

Upon receipt of postal card mentioning ART ANATEUR, we will take pleasure in sending you our Illustrated Christmas Catalogue.

J. B. LIPPINCOTT COMPANY,

715 & 717 Market St., Philadelphia.

Vasari's Lives of the Painters.

Richly Illustrated with 48 Photogravure Reproductions of Masterpieces of Italian Painting and Sculpture.

Lives of Seventy of the most Eminent Painters, Sculptors, and Architects. Edited and Annotated in the Light of Recent Discoveries, by E. H. and E. W. BLASHFIELD and A. A. HOPKINS. Illustrated edition limited to 500 copies for America. 4 vols., large 8vo, \$15.00 net.

Vasari's classic work has long called for systematic editing in English, and the present editors have for two years been engaged in preparing what must long remain the definitive English edition of this work. In some instances, the annotations amount to a substantial rewriting of the lives, while an additional feature of the work is a series of critical characterizations of the various painters, sculptors, and architects.

My Village.

By E. BOYD SMITH. 12mo, \$2.00.

A vivid, sympathetic picture of French peasant life. Mr. Smith spent many years in the village he calls Valombre, and lived there the life of the peasants themselves. He describes most charmingly with pen and pencil the many picturesque types of character that abound, the fêtes, occupations, and daily incidents, the varied round of comedy and tragedy that make up the peasant's calendar.

With nearly 150 Illustrations from Original Drawings by the Author.

The Last Quarter-Century in the United States.

1870-1895. By E. BENJAMIN ANDREWS, President of Brown University. 2 vols., 8vo, \$6.00.

President Andrews's work is absolutely unique. Never before have the many history-making events of this period been gathered together in an historical narrative by a competent hand. Since its publication in SCRIBNER'S MAGAZINE, the History has been thoroughly revised and increased in size almost one-half, with 100 additional illustrations.

With 350 handsome illustrations including Portraits, great Historical Scenes, etc., etc.

In Ole Virginia.

By THOMAS NELSON PAGE. 12mo, \$2.50.

This handsome volume contains Mr. Page's famous stories of Southern life—"Marse Chan," "Meh Lady," "Polly," "Unc' Edinburg," "Ole Stratted," and "No Haid Pawn"—with many beautiful illustrations by artists selected in each case for their peculiar fitness to treat the stories assigned them. The illustrations are as notable for the exquisitely sympathetic manner in which they reflect the spirit of the text, as for their charming artistic qualities.

With 24 full-page illustrations by A. B. Frost, Howard Pyle, W. T. Smedley, C. S. Reinhart, A. Castaigne, and B. W. Clinedinst.

A History of Architecture.

By PROF. B. FLETCHER and B. F. FLETCHER. Thick 12mo, \$4.50.

For the Student, Craftsman and Amateur. Being a Comparative View of the Historical Styles from the Earliest Period. This volume forms an architectural concordance and classified handbook, upon a comparative and analytical basis, to all the European styles of architecture, and those which have aided in their development.

With 115 Plates and other illustrations in the Text.

On the Trail of Don Quixote.

By AUGUST F. JACCACI. 12mo, \$2.50.

This volume is in a sense the outgrowth of a long friendship between the artist, who was born and bred a Spaniard, and the author, who is familiar from boyhood and from recent travel with the province of La Mancha. The book describes Don Quixote's country as it is to-day, with incidental allusions to such scenes as are acknowledged and easily recognizable.

With 130 Illustrations by Daniel Vierge.

Sentimental Tommy.

By JAMES M. BARRIE. 12mo, \$1.50.

"There is every reason to think that 'Sentimental Tommy,' J. M. Barrie's story, is going to have a wider interest than any he has written, with, perhaps, the one exception of 'The Little Minister.' Personally we prefer the new story. The subtle mixture of humor and pathos is unusual, even with this master of those qualities."—*The Critic*.

With 11 full-page illustrations by William Hatherell.

The Sprightly Romance of Marsac.

By MOLLY ELLIOT SEAWELL. 12mo, \$1.25.

"Marsac, the hero of this remarkably bright sketch by Miss Seawell, is a genius. When we are first introduced to him, he and his friend Fontaine are living in poverty in the Latin quarter of Paris. From this condition Marsac rescues them by an unparalleled display of genius. It is a book to drive away the blues. Once begun, it will not be laid down until finished. The illustrations are more than good."—*Boston Advertiser*.

Fully Illustrated by Gustave Verbeek.

Love in Old Clothes.

By H. C. BUNNER. 12mo, \$1.50.

"The stories have just the qualities of simple, genuine pathos and humor which bring constant and unwearied pleasure. It is this simplicity which gave Mr. Bunner's genius its peculiar manly and direct appeal. He moves us by every-day emotions, every-day incidents, and one admires equally the childlikeness and the artistic beauty of his methods."—*Philadelphia Public Ledger*.

With full-page illustrations by A. Castaigne, W. T. Smedley and Orson Lowell.

Mrs. Cliff's Yacht.

By FRANK R. STOCKTON. 12mo, \$1.50.

"Nowhere have Mr. Stockton's powers been exerted with better effect than in this book. In its quaint humor and its romantic adventure it makes a very noticeable book indeed, and one which cannot fail to widen its author's reputation."—*Philadelphia Telegraph*.

Illustrated by A. Forestier.

That First Affair.

And Other Sketches. By J. A. MITCHELL. 12mo, \$1.25.

Mr. Mitchell's gift as a story-teller lies in the direction of fancy and satire, mingled with delicate sentiment. The five stories in the volume are different in motive, but of equally surprising workmanship; and they will increase the wide reputation as a writer of fiction gained for him by "Amos Judd."

Illustrated by C. D. Gibson, A. B. Frost, F. T. Richards, and the Author.

CHARLES SCRIBNER'S SONS, Publishers, 153-157 Fifth Ave., New York.

NEW AND STANDARD PUBLICATIONS.

Houghton, Mifflin & Co.'s HOLIDAY BOOKS.

The American Revolution.

By JOHN FISKE. Illustrated edition. Containing 22 photogravures of superb portraits and paintings, 15 colored maps and plates, and 280 text cuts and maps. 2 vols., 8vo., \$8.00.

Cape Cod.

By HENRY D. THOREAU. Holiday edition. Illustrated in water colors by Miss Amelia M. Watson. 2 vols., crown 8vo., very handsomely bound from designs by Mrs. Whitman, \$5.00.
Thoreau's unequalled description of Cape Cod is supplemented by a hundred admirable illustrations printed in colors on the margins.

Friar Jerome's Beautiful Book.

By THOMAS BAILEY ALDRICH. Artistically printed in black and red, and bound in antique leather, handsomely stamped. 16mo., \$1.50.

Talks about Autographs.

By Dr. GEORGE BIRKBECK HILL, editor of "Boswell's Life of Johnson." With portraits and facsimiles. Square 8vo., bound in antique leather, \$3.50; in buckram, paper label, \$3.50, net.

Marm Lisa.

By KATE DOUGLAS WIGGIN, author of "The Birds' Christmas Carol," etc. 16mo., \$1.00.
This is the longest story, and one of the best Mrs. Wiggins has written.

The Country of the Pointed Firs.

By SARAH ORNE JEWETT, author of "The Life of Nancy," "Deephaven," etc. \$1.25.
This summer story of a village on the coast of Maine and the adjacent islands, forms one of the most delightful of Miss Jewett's books.

Authors and Friends.

By Mrs. JAMES T. FIELDS. 12mo., artistically printed, \$1.50.
Very interesting papers on Longfellow, Emerson, Holmes, Mrs. Thaxter, Mrs. Stowe, Whittier and Tennyson.

A Year in the Fields.

Eight of JOHN BURROUGHS's delightful outdoor papers, with 20 charming pictures from photographs by Clifton Johnson. 12mo., gilt top, \$1.50.

Judith and Holofernes.

A Poem. By THOMAS BAILEY ALDRICH. Crown 8vo., gilt top, \$1.25.
The old Maccabean story is told with all the imaginative charm and the literary felicity which belong to Mr. Aldrich.

Complete Poetical Works of James Russell Lowell.

Cambridge edition. Uniform with the Cambridge editions of Longfellow, Whittier, Holmes, and Browning. With a portrait and engraved title-page, with a vignette of Lowell's home, Elmwood. Crown 8vo., gilt top, \$2.00; half calf, gilt top, \$3.50; tree calf, or full levant, \$5.50.

Three Little Daughters of the Revolution.

By NORA PERRY. With illustrations by Frank T. Merrill. Square 12mo., tastefully bound, 75 cents.

A Little Girl of Long Ago.

By ELIZA ORNE WHITE, author of "Winterborough," etc. A charming companion volume to Miss White's "When Molly was Six." With cover design and two other illustrations. Square 12mo., \$1.00.

Whitman: A Study.

An entirely new, original, noteworthy book, by JOHN BURROUGHS. 16mo., \$1.25. Also uniform with the limited Riverside edition of Burroughs's writings, gilt top, \$1.50, net.

A Second Century of Charades.

By WILLIAM BELLAMY, author of "A Century of Charades." 18mo., \$1.00.
These are of the same unique character as the previous hundred charades—thoughtful, ingenious, delightfully puzzling, and satisfactory when guessed.

The Story of Aaron.

A Sequel to "Little Mr. Thimblefinger and His Queer Country," and "Mr. Rabbit at Home." By JOEL CHANDLER HARRIS. With 25 illustrations by Oliver Herford. Square 8vo., illuminated cover, \$2.00.
Aaron can talk with animals; he tells the secret to the "Thimblefinger" children and here are the stories they heard.

Sold by Booksellers. Sent, postpaid, by
HOUGHTON, MIFFLIN & CO., Boston.
11 EAST 17TH STREET, NEW YORK.

SOME HOLIDAY BOOKS.

POEMS BY JOHANNA AMBROSIOUS.

Translated from the twenty-sixth German Edition by MARY J. SAFFORD. Portrait. 16mo., cloth, \$1.50.
"How she acquired the exquisite literary style she possesses will not be explained this side of the hereafter. . . . Nothing so precious has come from the Fatherland since the hymns of Luther and the writings of Goethe."—*Philadelphia Telegraph*.
"Here is a woman who, by sheer force of genius, has risen in a few months from a common laborer of the fields to be known as one of Germany's most popular modern poets. The striking thing in her poems is their lyrical quality. Whether the thought be sad or hopeful, the singing quality of the verse is ever apparent."—*New York Tribune*.

PHILIP GILBERT HAMERTON.

An Autobiography (1834-1858) and a Memoir by his wife (1858-1894), with a portrait. Demy 8vo., cloth, \$3.00.
Ten years before his death Hamerton began an autobiography, at which he worked intermittently, only living to carry it as far as his twenty-fourth year. But this was the year of his marriage, and Mrs. Hamerton has therefore been able to carry on the narrative with intimate knowledge of all she relates. The volume contains many of Hamerton's letters, and others of the greatest interest from Robert Browning, G. F. Watts, Peter Graham and R. L. Stevenson.

THE WORLD BEAUTIFUL. (First and Second Series.)

By LILIAN WHITING, author of "The World Beautiful" and "From Dreamland Sent." Each 16mo., cloth, \$1.00; white and gold, \$1.25.

BY PHILIP GILBERT HAMERTON.

Contemporary French Painters. Painting in France. An Essay. Illustrated with 14 Photogravures after French artists. 2 vols., each 8vo., cloth, full gilt, \$3.00.

LEAVES FROM JULIANA HORATIA EWING'S "CANADA HOME"

Gathered by ELIZABETH S. TUCKER. With illustrations by the author, and fac-similes of Mrs. Ewing's color sketches made while at Frederikton. Quarto, cloth, \$3.00.
"A beautiful record of a beautiful life."—*Inter-Ocean*.

REV. J. H. INGRAHAM'S WORKS.

New Illustrated Edition. With illustrations and cover designs by Victor A. Searles.

THE PRINCE OF THE HOUSE OF DAVID;
Or, Three Years in the Holy City. Twenty-five illustrations.

THE PILLAR OF FIRE;
Or, Israel in Bondage. Twenty illustrations.

THE THRONE OF DAVID;

From the Consecration of the Shepherd of Bethlehem to the Rebellion of Prince Absalom. Twenty illustrations. Each volume, 12mo., cloth, gilt, \$2.00.
In these illustrations the artist has caught the spirit of Biblical character and locality in a wonderful manner.

At all Bookstores. Mailed, postpaid, on receipt of price.

ROBERTS BROTHERS, Publishers, Boston.

GODEY'S MAGAZINE

Is the Oldest of All
American Magazines

It has always had a field of its own, maintaining a marked individuality, but has never failed to keep pace with the times. Pre-eminently a magazine for the home, its chief characteristic is its strong Americanism. It endeavors to popularize all achievements of native ability.

Godey's appeals to the general reader, and the range of topics covered, is wide. Literature, art, and music are treated with care and intelligent criticism. Matters of especial interest to women are always found in its columns, and its fashions are timely and of practical value.

Each issue contains many articles of timely import, beautifully illustrated, and a good supply of bright and strong fiction.

10 cents a copy. \$1.00 a year.

THE GODEY COMPANY
52 Lafayette Place, New York

R. H. Russell & Son's New Publications

PICTURES OF PEOPLE.

BY CHARLES DANA GIBSON. White vellum and Imperial Japan. Large folio, 12 x 18 inches. PRICE \$5.00
Edition-de-luxe of above, numbered and signed by Mr. Gibson. PRICE \$10.00

IN VANITY FAIR

DRAWINGS BY A. B. WENZELL. Large folio 12 x 18 inches, on heavy coated paper. PRICE \$5.00

OXFORD CHARACTERS

LITHOGRAPHS ON STONE BY WILHELM ROTHENSTEIN. 50 signed copies only in America. Large folio, 12 x 18 inches. PRICE \$15.00

POSTERS IN MINIATURE

COVER AND INTRODUCTION BY EDWARD PENFIELD. Yellow buckram cover, stamped in colors. 12mo., 250 pp. PRICE \$1.50

THE MANTEL-PIECE MINSTRELS

BY JOHN KENDRICK BANGS. Illustrated by F. Berkeley Smith. Illuminated cover. PRICE \$2.75

THE DELFT CAT

BY ROBERT HOWARD RUSSELL. Illustrated by F. Berkeley Smith. Cover of Delft colors. PRICE \$1.75

KEMBLE'S COONS

DRAWINGS BY E. W. KEMBLE. Large folio, 9 1/2 x 12 inches. Cover of Buckram and Japan vellum. PRICE \$2.00

FABLES FOR THE TIMES

BY H. W. PHILLIPS. Illustrated by T. S. Sullivan. 9 1/2 x 12 inches. Illuminated cover. PRICE \$1.25

POSTER CALENDAR For 1897

DESIGNED BY EDWARD PENFIELD. Five designs, 10 x 14 inches, printed in colors. Imperial Japan edition, numbered and signed by Mr. Penfield. PRICE \$2.00

The above publications are for sale by all bookstores, or will be sent, postpaid, to any address on receipt of price by the publishers.

R. H. RUSSELL & SON, 33 Rose St., N. Y.

New Gift Books.

Grimm's Life of Michael Angelo.

A new Holiday Edition of this famous art work. Translated from the German by FANNY ELIZABETH BUNNETT. New edition, with additions. Illustrated with a steel portrait of Michael Angelo and forty photogravure plates from famous paintings and sculptures. 2 vols. 8vo. Cloth, extra, gilt top, \$5.00.

Mérimée's Masterpiece. Carmen.

Translated by EDMUND H. GARRETT. With a Memoir by Louise Imogen Guiney. Illustrated with five etched plates and seven etched vignettes from drawings by Edmund H. Garrett, and a photogravure frontispiece of Calvé as Carmen. 12mo. Cloth, gilt top, \$2.00.

In the same size and general style, each \$1.00.

Three Heroines of New England Romance.

The Colonial Cavalier. By Maud Wilder Godwin.

Elizabethan Songs. Illustrated by E. H. Garrett.

Victorian Songs.

A companion work to Mr. Garrett's beautiful volume of "Elizabethan Songs." Victorian Songs. Lyrics of the Affection and Nature, collected and illustrated by EDMUND H. GARRETT. With introduction by Edmund Gosse. 8vo. Printed on hand-made paper, especially manufactured for the volume, and illustrated with twenty photogravure plates from the original paintings, etched portraits of Queen Victoria, four etched vignettes, and fifty head and tail pieces. Bound in white cloth, gilt top, with choice cover design, \$6.00.

LITTLE, BROWN & CO., Publishers,
254 Washington Street, Boston.

CHOICE NEW IMPORTATIONS.

LATELY SELECTED ABROAD BY

J. W. Bouton,

Bookseller, Publisher and Importer,

8 WEST 28th ST., N. Y.

NOW READY FOR INSPECTION.

A superb collection of Standard and Miscellaneous Rare and Curious Books, being mostly selections from private libraries recently dispersed; also a fine assortment of recent French Novels, Art Publications and Calendars for 1897.

*A Catalogue is now in preparation and will be sent to any address on application.

HARPER'S BAZAR

IN 1897

Will be, as in the past

An Unequalled Fashion Journal

An Unrivalled Paper for the Home

3 Splendid Serials

MARIA LOUISE POOL BY OCTAVE THANET
S. R. CROCKETT

WORKING-GIRLS' CLUBS AND YOUNG WOMEN'S
CHRISTIAN ASSOCIATION WORK

By LILLIAN W. BETTS

STRONG SHORT STORIES

By well-known writers

INFANCY AND CHILDHOOD BY FRANCES FISHER WOOD
BREAD-WINNING AVOCATIONS IN NEW LINES BY CLARE BUNCE

THE OUTDOOR WOMAN
By ADELIA K. BRAINERD

EMBROIDERY AND NEEDLEWORK
Illustrated by CANDACE WHEELER, ALICE C. MORSE, and others

WOMEN AND MEN BY COL. T. W. HIGGINSON
CEREMONY AND ETIQUETTE BY ANNA WENTWORTH SEARS

WOMEN IN SOCIETY AND AT HOME BY JUNIUS HENRI BROWNE
WHAT GIRLS ARE DOING By a New York Girl

10 Cents a Copy PUBLISHED WEEKLY \$4.00 a Year

HARPER & BROTHERS, PUBLISHERS, NEW YORK

Harper & Brothers' New Books

George Washington. By WOODROW WILSON, Ph.D., LL.D., Professor of Jurisprudence, Princeton University. Illustrated by HOWARD PYLE and others. Crown 8vo, Cloth, Ornamental, Deckel Edges and Gilt Top, \$3.00.

English Society Sketches. Over 100 illustrations. By GEORGE DU MAURIER. Oblong 4to. (Nearly Ready.)

In Bohemia with Du Maurier. By FELIX MOSCHELES. Illustrated with 63 original drawings by G. DU MAURIER. (Nearly Ready.)

A Souvenir of "Trilby." Seven photographs in a Portfolio, \$1.00.

In the First Person. A Novel by MARIA LOUISE POOL. Post 8vo, Cloth, Ornamental, \$1.25.

History of the German Struggle for Liberty. By POULTNEY BIGELOW, B.A. Copiously illustrated with Drawings by R. CATON WOODVILLE, and with Portraits and Maps. Two Volumes. Crown 8vo, Cloth, Ornamental, Uncut Edges and Gilt Tops, \$5.00. (In a Box.)

Reminiscences of an Octogenarian of the City of New York (1816-1860). By CHAS. H. HASWELL. With many illustrations, a Photogravure Portrait of the Author, and a Map of New York in 1816. Crown 8vo, Cloth, Ornamental, Uncut Edges and Gilt Top, \$3.00.

The Dwarf's Tailor, and Other Fairy Tales. Collected by ZOE DANA UNDERHILL. Illustrated, Post 8vo, Cloth, Ornamental, \$1.75.

The Gray Man. A Novel. By S. R. CROCKETT, Author of "The Raiders," etc. Illustrated by SEYMOUR LUCAS, R.A. Post 8vo, Cloth, Ornamental, \$1.50.

Contemporary Essayists. Uniform in Size and Style. Post 8vo, Cloth, Ornamental, Uncut Edges and Gilt Top.

Aspects of Fiction, and Other Ventures in Criticism. By BRANDER MATTHEWS, \$1.50. Impressions and Experiences. By W. D. HOWELLS, \$1.50. The Relation of Literature to Life. By CHARLES DUDLEY WARNER, \$1.50.

The Square of Sevens. An Authoritative System of Cartomancy. With a Prefatory Notice by E. IRENEUS STEVENSON. With Diagrams. Post 8vo, Cloth, Ornamental, Deckel Edges and Gilt Top. (In Press.)

Naval Actions of the War of 1812. By JAMES BARNES. With 21 Full-page Illustrations by CARLTON T. CHAPMAN, printed in color or tint. 8vo, Cloth, Ornamental Deckel Edges and Gilt Top, \$4.50.

Alone in China, and Other Stories. By JULIAN RALPH. Illustrated by C. D. WELDON. Post 8vo, Cloth, Ornamental, \$2.00.

The Ship's Company, and Other Sea People. By J. D. JERROLD KELLEY, Lieutenant-Commander, U.S.N. Copiously Illustrated. 8vo, Cloth, Ornamental, \$2.50.

A Rebellious Heroine. A Story. By JOHN KENDRICK BANGS. Illustrated by W. T. SMEDLEY. 16mo, Cloth, Ornamental, Uncut Edges, \$1.25.

Mark Twain's Joan of Arc. Personal Recollections of Joan of Arc. Illustrated by F. V. DU MOND. Crown 8vo, Cloth, Ornamental, \$2.50.

Books by Mark Twain. New and Uniform Library Editions from New Electrotypes. Plates. Crown 8vo, Cloth, Ornamental.

The Adventures of Huckleberry Finn. With Photogravure Portrait of the Author, and other Illustrations. \$1.75. Life on the Mississippi. Illustrated. \$1.75. A Connecticut Yankee in King Arthur's Court. Illustrated. \$1.75. The Prince and the Pauper. Illustrated. \$1.75. Tom Sawyer Abroad; Tom Sawyer, Detective, and Other Stories, etc., etc. Illustrated. \$1.75. The American Claimant, and Other Stories. Illustrated. \$1.75.

Francis Waldeux. A Novel. By REBECCA HARDING DAVIS, Author of "Dr. Warrick's Daughters." Illustrated by T. DE THULSTRUP. Post 8vo, Cloth, Ornamental.

Gascoigne's "Ghost." A Novel. By G. B. BURGIN. Post 8vo, Cloth, Ornamental, \$1.00.

Tomalyn's Quest. A Novel. By G. B. BURGIN. Post 8vo, Cloth, Ornamental, \$1.25.

The Mystery of Sleep. By JOHN BIGELOW. Post 8vo, Cloth, Deckel Edges and Gilt Top, \$1.50.

The Greatest Magazine Offer Ever Made to Readers of "The Art Amateur"

McClure's Magazine for 14 months } ALL FOR The Early Life of Abraham Lincoln } \$1.00

Send One dollar to the S. S. McClure Co. and you will receive by return mail McClure's MAGAZINE for November and December and "The Early Life of Lincoln," and thereafter the Magazine each month for the entire year of 1897.

McCLURE'S MAGAZINE FOR 1897

The limited space will permit of only a brief mention of some of the more important features for the coming year.

A New Life of Grant

By HAMLIN GARLAND, based upon fresh facts, anecdotes, documents, and the reminiscences of living persons who knew him. This will be the first popular, authoritative and adequate life of General Grant. It will be lavishly illustrated by hundreds of pictures, including a great many portraits.

Two Great Serials

KIPLING: "Captains Courageous," A Story of Gloucester fishermen on the Grand Banks. It begins in November and will run six months. It will be followed by

STEVENSON: "St. Ives," the only novel of Robert Louis Stevenson's still unprinted. Publication will begin in an early number.

Ten Famous Writers

of short stories, many of whom will contribute all the stories they will write during 1897 to McClure's Magazine.

Ian Maclaren, Rudyard Kipling, Conan Doyle, Joel Chandler Harris, Octave Thanet, Frank R. Stockton, Anthony Hope, Bret Harte, Robert Barr, Ruth McEnery Stuart.

Makers of the Union

One of the most important undertakings of periodical literature in recent years is our gallery of portraiture of great Americans.

Collection of portraits of Washington, Franklin, Jefferson, Jackson, Calhoun, Clay, Webster, and others, have been made.

Special biographical studies will be published with the portraits.

Many other great features are already definitely arranged for that cannot be enumerated here for want of space.

THE EARLY LIFE OF LINCOLN

It is the most complete and accurate account of the early years of Lincoln's life ever written. It is illustrated by 160 pictures, including 20 PORTRAITS OF LINCOLN, 12 of which are published here for the first time. It is a book of 240 royal octavo pages, beautifully printed, on the finest enameled paper, with an illuminated cover.

How to Secure This Great Offer

Send One Dollar direct to The S. S. McClure Company, and you will get

1. The Early Life of Lincoln. 2. The November and December Numbers. 3. McClure's every month during 1897.

ADDRESS ALL MAIL TO THE S. S. McCLURE CO., DEPT. M, NEW YORK CITY.

The Macmillan Company's NEW ART BOOKS.

A Book for Sculptors, Painters, and Taxidermists.

THE ART ANATOMY OF ANIMALS.

Being a brief analysis of the visible forms of the more familiar Mammals and Birds, designed for the Use of Sculptors, Painters, and Taxidermists.

By ERNEST E. SETON THOMPSON.

Illustrated with One Hundred Drawings by the Author. Small Folio, Cloth, \$10.00 net.

Artists who devote their time to the reproduction of animal life, whether painters, sculptors, or taxidermists, know that to give a truthful representation of their subject requires a certain anatomical acquaintance with the same. Conveniently collected and aptly arranged, Mr. E. G. Thompson lays before the reader of his "Studies in the Art Anatomy of Animals" just that knowledge of the subject essential to the artist, for whom the book with its illustrations will be an invaluable acquisition. It may be added that the book has been seen by several leading artists, including Mr. Briton Riviere, who have expressed cordial approval of it.

A Book for Artists and Art Students.

A HANDBOOK OF ANATOMY FOR ART STUDENTS.

By ARTHUR THOMSON, M.A., M.B.

Professor of Human Anatomy in the University of Oxford; and Lecturer on Anatomy in the National Art-training School, South Kensington. With 29 full-page illustrations, many of them photographs from life, and also numerous cuts in the text. 8vo, cloth, \$5.00 net.

"The experience which I have had as a teacher, and my acquaintance and sympathy with the requirements of students of Art, have led me to the conclusion that hitherto too much stress has been laid on the nomenclature and technical details of Human Anatomy, and too little emphasis placed on the relation of these details to the surface forms. What the student requires is not a minute description of every bone, muscle, and joint, but only such an account as will enable him to appreciate their influence on the modelling of the figure. Names convey little to his mind, forms alone interest him. In the following pages, which are based on the lectures which I have had the honor of giving at the Art School, South Kensington, I have endeavored to carry out as far as possible these principles."—Preface.

A Notable Art Book.

EUROPEAN ARCHITECTURE.

A HISTORICAL STUDY.

By RUSSELL STURGIS, A.M., Ph.D., F.A.I.A.

President of the Fine Art Federation of New York; Past President of the Architectural League of New York; Vice-President of the National Sculptural Society; Honorary Member of the Mural Painters, etc., etc. Illustrated with 9 full-page Albert-type plates and 257 engravings, many of them the full size of the page, and others printed in the text. 8vo, cloth, gilt top, \$4.00.

In his book on European Architecture, Mr. Russell Sturgis deals exclusively with the facts, as they are visible in each building, to one who knows how to observe. The structure is described, and its meaning and the reasons for it sought out and explained, and the decorative treatment which arises from the construction, and which was in a sense, inevitable, is analyzed. Then those decorative styles which have not arisen so naturally, and which are rather added to the building than an integral part of it, such as the ornamentation of the Imperial Roman buildings, are also explained and criticized.

Important and Valuable Work on Modern Art.

THE HISTORY OF MODERN PAINTING.

By RICHARD MUTHER,

Professor of Art History at the University of Breslau, late Keeper of the Royal Collection of Prints and Engravings at Munich. Imperial 8vo, 2304 pages. With over 1300 illustrations. 3 vols., cloth, \$20.00.

"There need be no hesitation in pronouncing this work of Muther's the most authoritative that exists on the subject, the most complete, the best informed of all the general histories of modern art."—*The Times*, London.

"It is well that we should have a translation of Professor Muther's 'History of Modern Painting' if only because it is the sole book in existence which professes to take anything like a historical survey of European art during the last hundred years."

Send for The Macmillan Company's Illustrated Catalogue of Holiday Books suitable for presentation.

The Macmillan Co., 66 Fifth Ave., N. Y.

CHOICE CHRISTMAS GIFTS

SWEETHEART TRAVELLERS

"A child's book for children, for women and for men."

By S. R. CROCKETT, author of "The Stickit Minister," "The Raiders," "The Lilac Sunbonnet," etc. This book should be the most popular book for young people of the coming season.

Its sale in Great Britain during the holidays was second only to that of "Tribby." With numerous and beautiful illustrations by Gordon Browne and W. H. C. Groom.

"Had anyone ever been disinclined to believe in Mr. Crockett's genius he must have recanted and repented in sackcloth after enjoying 'Sweetheart Travellers.'"—*London Times*. 4to, cloth, \$1.50.

WORKS BY MRS. BRUNDAGE

Three delightful books for children.

Children of To-day. With twelve facsimiles of water-color sketches by Frances M. Brundage. The subjects she has chosen are the heads of children, a field in which she is unsurpassed. Charming studies of child life. With appropriate stories or sketches by Miss ELIZABETH S. TUCKER, printed in inks of different colors and enclosed in beautiful decorative borders designed by Miss Tucker.

Large 4to, boards, with cover in colors, \$2.00.

Little Belles and Beaux Little Men and Maids. These books are made up of selections from "Children of To-day," each containing just half the illustrations and text in the larger volume.

Large 4to, boards, with covers in colors, \$1.25.

THE VILLAGE OF YOUTH AND OTHER FAIRY TALES

By BESSIE HATTON

Interesting stories written in a beautiful style, which appeal especially to young people. With numerous illustrations by W. H. Margeson.

4to, Holliston cloth, full gilt, \$1.50.

FAIRY TALES FAR AND NEAR

Retold by Q. (ARTHUR T. QUILLER-COUCH)

Ten well known fairy tales, including "Blue Beard," etc., have been rewritten by the distinguished author. With many excellent illustrations by H. R. Millar.

12mo, blue cloth, \$1.50.

THE WORLD AWHEEL

A collection of verse and prose stories with bicycles and bicyclists as their topic, edited by VOLNEY STREMER. Illustrated by 12 facsimiles of water-color designs by Eugene Grivaz. Each picture represents a different place, the scenes being Russia, Riverside Drive, New York, The Riviera, Holland, Scotland, Switzerland, The Rhine, Newport, The Champs Elysees, Central Park at Night, Pompeii, and Egypt.

1 vol., 4to, gilt top, half cloth, in a box, \$2.50. Full buckram, boxed, \$3.00. Silk, boxed, \$1.50.

* For sale by all booksellers, or sent (at the publisher's expense) to any address on receipt of price. Send for Descriptive Catalogue. On receipt of 10 cents a calendar and a sample copy of the Pocket Magazine will be sent to any address.

FREDERICK A. STOKES COMPANY, 27 & 29 W. 23d St., New York

A MANUAL FOR CHINA PAINTERS

Being a Practical and Comprehensive Treatise on the Art of Painting China and Glass with mineral colors. By Mrs. N. DE R. MONACHEST. With colored plates showing 138 mineral colors. Beautifully illustrated, cloth, \$1.25. This is the most thorough and complete manual for china painters ever prepared, containing practical directions for every step; and offering such instruction and suggestions in the use of mineral colors as will enable amateurs to pursue this beautiful art by themselves. Abundant information is given in reference to materials, which includes colors, brushes, mediums, etc., and how to use them. Valuable suggestions are furnished as to the requirements of decorative art, and useful hints follow on the correct designs for table ware. The color plates showing the exact Lacroix colors make a most valuable addition to the manual. Their correctness is assured by the fact that they were made in Paris by Lacroix himself especially for this book.

Lee and Shepard, Publishers, Boston

CLASSICAL AUTHORS

Edited by ROSA BELLE HOLT.

This contains selections from the writings of 39 ancient philosophers, poets, etc., all extant before Christ. Among the authors represented are SOCRATES, HOMER, HESIOD, SOLON, SOPHOCLES, HERODOTUS, EURIPIDES, THUCYDIDES and ALCIBIADES.

A brief biography of each writer is given with plates. The most important feature of the book, however, is the collection of fifty-two illustrations, which are portraits of the different authors. These are half-tone cuts, from entirely new drawings of great merit, made by Izora C. Chandler, from paintings, sculpture, etc., collected at a very heavy expense.

12mo, buckram or orchid binding, \$1.50.

CHRYSANTHEMUMS

By PAUL DE LONGPÉRE.

A collection of six reproductions of water-color drawings of chrysanthemums.

Mr. de Longpé is one of the most distinguished painters of flowers in this country, and his paintings are all of great value as studies of this beautiful flower. Size of plate, 11 x 12 1/2 inches.

1 vol., 4to, gilt top, buckram, with the outer half sides in an illuminated design, \$2.00.

VIOLETS

By HENRIETTA D. LA PRAIRIE.

A collection of six reproductions of water-color drawings of violets. Very pretty studies of this popular flower by a competent artist. Size of plate, 11 x 12 1/2 inches.

1 vol., 4to, gilt top, buckram, with outer half sides in an illuminated design, \$2.00.

THE QUILTING BEE

By JOHN LANGDON HEATON.

The first part of this volume is devoted to children's poems, some of which have been compared with those of James Whitcomb Riley. Another section is headed "The Patter of Park Row," and consists mostly of verses dealing with the phases of life in the vicinity of "Newspaper Row."

16mo, cloth or orchid, \$1.00. This also comes in a very attractive patchwork binding, with the front side in colors in imitation of an old-fashioned quilt, \$1.25.

ARTISTIC CALENDARS

Over one hundred varieties of all styles and shapes, and varying in price from 10 cents to \$15.00.

The finest line of calendars ever offered. They are the only important line of calendars designed by American artists and manufactured in this country, and they include Calendars of etchings, woodcuts, proofs or plain prints—of photogravures, and also of facsimiles of water-color paintings by well known artists.

Also, a fine line of French Calendars. Send for Descriptive Catalogue.

M. H. Hartmann,

GALLERY OF
Proof Etchings, Engravings,
and Photogravures,
American Water-Color
Drawings,
Foreign Fac-simile Aquarelles,
Prints, Photographs, etc.
A large variety of Picture Frames—
Special Frames to Order.
Oval and Square Gold Frames
With Bow Knots a Specialty.
Large Variety of French
Miniature and Dresden Frames.
—MODERATE PRICES—
N. B.—A large line of framed pictures, for gifts from \$1.50 to \$5.00.

Artists' Materials.

* An unequalled stock of all kinds of Foreign and American Supplies for Oil, Water Color, Tapestry, Pastel and China Painting. Decorative Novelties, Statues, Casts, Picture Panels, White China, Drawing Materials, and other articles for the use of Artists and Amateurs. Mail orders a specialty. Send for General Catalogue of Art Materials. Mention The Art Amateur.

19 UNION SQUARE, West side, near 15th Street, NEW YORK.

Best quality only at Lowest Price

ARTISTS' MATERIALS.

Oil, Water, China, Pastel, Tapestry, Etching, Gouache, Framing, Regilding, Relining, etc.

HENRY LEIDEL,

6th Avenue, cor. 51st Street, N. Y.
CATALOGUES BY MAIL.

SAVE MONEY

BY BUYING YOUR
XMAS AND NEW YEAR'S CARDS, CALENDARS,
BOOKS, STATIONERY, ETC.,
FROM

GODFREY A. S. WIENEERS,
66a Sixth Avenue (East Side), NEW YORK,
Between 38th and 39th Streets.

REFINEMENT

is never more clearly indicated than by the use of fine stationery.

For 10 cents I will send two original sketches of your monogram or address die, and samples of the latest productions in fine writing-papers.

If you order ten quires, either of one kind of paper or assorted, I will cut the die free of charge.

EDWIN W. DAYTON, Stationer and Engraver,
641 Madison Ave., N. Y.

ILLUSTRATING AND FREE-HAND DRAWING

Taught in THE ART STUDENT,



How can you learn perspective from this cut? Get The Art Student and see.

THE ART STUDENT, 132 W. 23d St., N. Y. City.

Edited by Ernest Knaufft,
Director of the Chautauqua Society of Fine Arts.

\$1.00 a year, 10c. a No.
One year's subscription and
4 back Nos., \$1.10.

An A. B. Frost No.
Art Education Nos.
Designing for Stained Glass No.

Menzel, Rembrandt, Fred Walker,
Du Maurier, Meissonier Nos.

Learning to Draw and
Learning to Illustrate
By ERNEST KNAUFFT.

CATALOGUE OF THE ART AMATEUR COLOR STUDIES AND PICTURES FOR COPYING OR FOR FRAMING,

any twelve of which may be selected as a Premium with one year's Subscription to The Art Amateur, beginning with any month. Annual Subscription, \$4.00.

The ordinary retail price of each study is affixed to the miniature reproduction in black and white. Special discounts for quantities to teachers and for school-room decoration.



269. A Portrait in Oil (11 x 16). By Albert Lynch. 30 cents.



282. Yellow Roses and Violets (16 x 11). By F. Mumaugh. 30 cents.



247. An Autumn Evening (16 x 11). By D. F. Hasbrouck. 30 cents.



264. The Lightship (11 x 16). By Edward Moran. 30 cents.



127 and 128. Harvest Time (in oil, 2 stages). By Carl J. Blenner. 50 cents. Each sheet 16 x 11.



154 and 155. Winter (water-color in two stages). By Bruce Crane. 50 cents for the two sheets, (each 16 x 11).



286. American Beauty Roses (24 x 8 1/2). By F. V. Redmond. (In two stages of painting.) 40 cents.



270. In Purple and Gold (12 x 8). By Maud Stumm. 25 cents.



287. Iris (24 x 8 1/2). By F. V. Redmond. (In two stages of painting.) 40 cents.



145. The Old Homestead (11 x 7). Water-color. By J. A. Frazer. 20 cents.



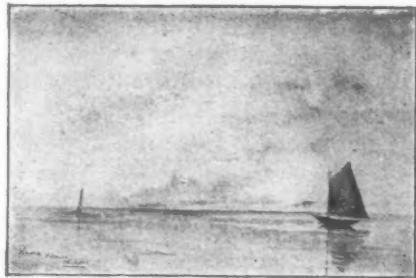
234. Apple Blossoms (16 x 9 1/2). By Paul De Longpré. 30 cents.



283. Roses and Lilacs (11 x 16). By P. De Longpré. 30 cents.



262. The Shepherdess (16 x 11). By Chialiva. 30 cents.



116. White Clouds (16 x 11). By Rhoda H. Nicholls. 30 cents.



123. The Willow Pond (11 x 16). Broad water-color. By Rhoda H. Nicholls. 20 cents.



229. The Half Holiday (16 x 11). By A. D. Turner. 30 cents.

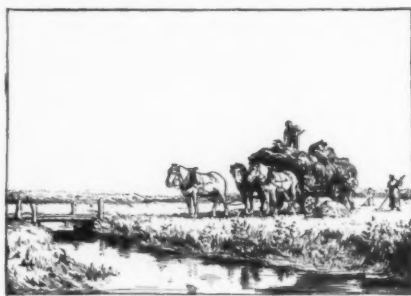
IN ORDERING FROM THIS CATALOGUE PLEASE ALWAYS GIVE THE NUMBER OF THE STUDY AS WELL AS THE TITLE OF IT.

The ordinary retail price of each study is affixed to the miniature reproduction in black and white. Special discounts for quantities to teachers and for school-room decoration.

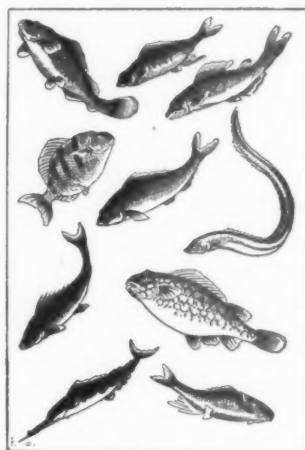
CATALOGUE OF THE ART AMATEUR COLOR STUDIES AND PICTURES.



233. Poppies (7½ x 16). By Paul De Longpre. 25 cents.



290. The Last Load (16 x 11). Veyrassat. 30 cents.



250. Decorative Fish (11 x 16). 25 cents.



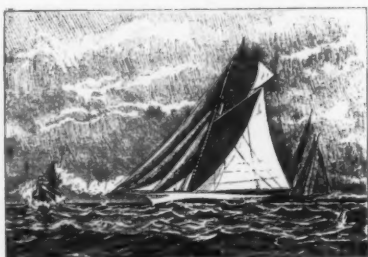
217. The Fisherman's Return (16 x 11). By Annette Moran. 30 cents.



231. The Mountain Lake (16 x 11). By J. S. Jameson. 30 cents.



266. The Last Glow (16 x 11). By Annette Moran. 30 cents.



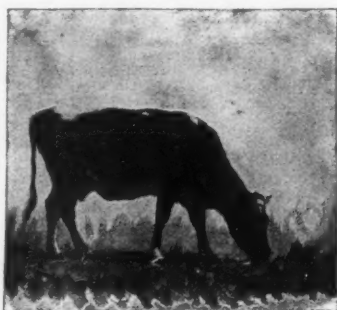
258. Trial Trip of the Volunteer (16 x 11). By E. M. Bicknell. 30 cents.



107. Old-fashioned Roses (11 x 16). By Victor Dangon. 30 cents.



268. Puzzled (11 x 16). J. G. Brown. 30 cents.



211, 212. Study of a Cow (11 x 16). By James M. Hart. Oil. (Two stages of the painting.) 30 cents.



118. On the Bluffs (16 x 22). Water-color. By Rhoda H. Nicholls. 30 cents.



54. Afterglow (8½ x 10½). By F. K. M. Rehn. 25 cents.



304. Apple Blossoms. By Bruce Crane. 30 cents.



124. By the Lane (16 x 11). Broad water-color study. By Rhoda H. Nicholls. 20 cents.

IN ORDERING FROM THIS CATALOGUE PLEASE ALWAYS GIVE THE NUMBER OF THE STUDY AS WELL AS THE TITLE OF IT.
The ordinary retail price of each study is affixed to the miniature reproduction in black and white.
Special discounts for quantities to teachers and for school-room decoration.

CATALOGUE OF THE ART AMATEUR COLOR STUDIES AND PICTURES FOR COPYING OR FOR FRAMING,

any twelve of which may be selected as a Premium with one year's Subscription to The Art Amateur, beginning with any month. Annual Subscription, \$4.00.



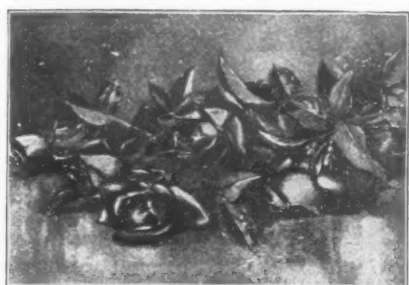
42. Coming from Market (11 x 16). By Maximilienne Guyon. 30 cents.



232. Nasturtiums (16 x 7½). By L. S. Kellogg. 25 cents.



144. Little Wide-Awake (10 x 13). Water-color. By Mary Eley. 30 cents.



204. Countess Castellane Roses. By Maud Stumm. 30 cents.



281. A Modern Madonna (11 x 16). Conrad Kissel. 30 cents.



170 and 170A. Water-color sketches. By Hubert Herkimer. 20 cents the two.



201. Tapestry Painting (The Nativity) illuminated in gold and colors. 30 cents.



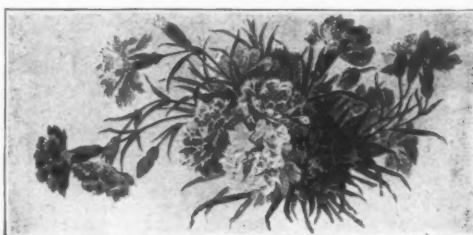
7. Magnolia Grandiflora (20 x 13½). By Victor Dangon. 50 cents.



259. A Sad Heart, but a Merry Tune. By J. G. Brown. 30 cents.



288. Summer Noon on the Mohawk (16 x 11). By Walter Gay. 30 cents.



236. Carnations (16 x 8½). By Paul De Longpré. 25 cents.



223. The Truant Anglers (16 x 10). By Gamba. (Water-color.) 30 cents.



230. In the Adirondacks (11 x 16). By A. F. Tait. 30 cents.



312. Portrait. By V. Lebrun. 30 cents.



133. College Athlete. By G. A. Brackenbury. 30 cents.



243. Held by the Enemy (11 x 16). By A. D. Turner. 30 cents.

IN ORDERING FROM THIS CATALOGUE PLEASE ALWAYS GIVE THE NUMBER OF THE STUDY AS WELL AS THE TITLE OF IT.

The ordinary retail price of each study is affixed to the miniature reproduction in black and white. Special discounts for quantities to teachers and for school-room decoration.

CATALOGUE OF THE ART AMATEUR COLOR STUDIES AND PICTURES.



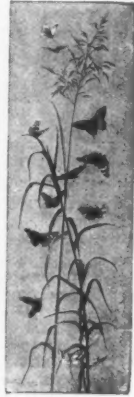
26. Birds of Paradise (16 x 11). By Ellen Welby. 30 cents.



141. Butterfly Panel (5 1/2 x 16). 20 cents.



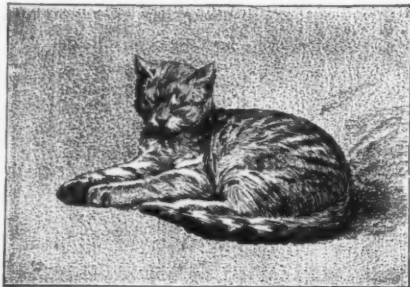
142. Butterflies (11 x 16). By Helena Maguire. 30 cents.



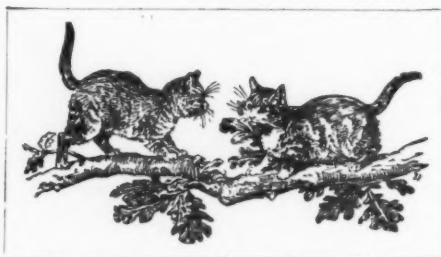
140. Butterfly Panel (5 1/2 x 16). 20 cents.



25. Kingfishers (12 1/2 x 9). By Ellen Welby. 30 cents.



32. Cat Asleep (16 x 11). By J. H. Dolph. 30 cents.



163. Kittens Meeting (16 x 11). By Helena Maguire. 30 cents.



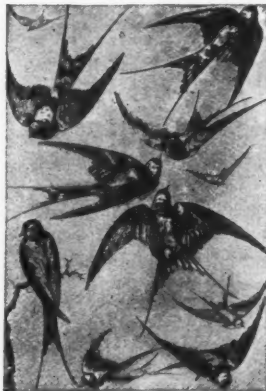
33. Circus Horse (16 x 11). By J. Von Chelminski. 30 cents.



259. Boucher Groups (8 x 16). 25 cents.



120. Panel of Swallows (5 1/2 x 16). 20 cents.



119. Swallows (11 x 16). By Helena Maguire. 30 cents.



121. Panel of Swallows (5 1/2 x 16). 20 cents.



138. Lilies of the Valley (11 x 12). By Patty Thum. 20 cents.



158. Oranges (water-color 11 x 8). By Maud Stumm. 25 cents.



240. Titmice (12 1/2 x 7 1/4). By Giacomelli. 20 cents.



242. Golden Rod (8 1/4 x 16). By Paul De Longpré. 25 cents.



27. Blackbirds (8 x 21). By Felix Albert. 20 cents.



28. Blue Tits (8 x 21). By Felix Albert. 20 cents.



29. Goldfinches (8 x 21). By Felix Albert. 20 cents.



22. Easter Lilies (11 x 16). By Bertha Maguire. 20 cents.

The set of three panels, 50 cents.

IN ORDERING FROM THIS CATALOGUE PLEASE ALWAYS GIVE THE NUMBER OF THE STUDY AS WELL AS THE TITLE OF IT.

The ordinary retail price of each study is affixed to the miniature reproduction in black and white.
Special discounts for quantities to teachers and for school-room decoration.

THE ART AMATEUR

DEVOTED TO ART IN THE HOUSEHOLD

VOL. 35.—No. 7.

NEW YORK AND LONDON, DECEMBER, 1896.

{ WITH 11 SUPPLEMENTARY PAGES,
{ INCLUDING 3 COLOR PLATES.



THE COUNTESS OF BLESSINGTON. AFTER THE PAINTING BY SIR THOMAS LAWRENCE.

[Copyright, 1896, by Montague Marks, New York and London.]

MY NOTE-BOOK.

Leonato.—Are these things spoken or do I but dream?
Don John.—Sir, they are spoken, and these things are true.

—*Much Ado About Nothing.*



COMPETITION, quite unprecedented, among certain foreign artists of distinction for the honor of painting portraits of Americans in their native land will be a feature of the coming season. Benjamin Constant is the only painter of note who was here last year who will not be here again; having attained at last the object of his ambition, for which he strove in vain for many years past

—viz., the Salon gold medal of honor—he means now to devote himself to the important work he has under way for the great Paris Exhibition of 1900. But the adoration of the golden calf in the United States will not languish for lack of worshippers among his fellow-countrymen. Carolus-Duran, the magnificent, declares that this time he is really coming to America, and probably he means it, for Messrs. Boussod, Valadon & Co., I understand, have already secured for him several commissions. Mr. Sargent, his former pupil, is here now, and as a most royal scale of charges is common to both artists, the rivalry between them promises to be interesting. Here is the price list, which I have copied from official figures furnished by M. Carolus-Duran himself, set forth in a manner as business-like as that of a wine merchant who offers for sale his choice burgundies or champagnes:

Life-size portrait bust, \$4000; three-quarter length, \$6000; full length, \$8000.

For a child's portrait: life-size bust, \$3000; three-quarter length, \$4000; full length, \$5000.

Mother and child: three-quarter length, \$10,000.

Mother and child: full length, \$14,000.

Chartran, who is also booked to return to America, under the auspices of Messrs. Knoedler & Co., charges almost as much for his portraits. He reaped a golden harvest here last year. The newest comer will be the noted painter Madrazo, a Spaniard, but as much Parisian as the others. He is to pay his first visit to this country under the auspices of Mr. Julius Oehme, although this will be by no means the first time he paints portraits of Americans. Enframed in the woodwork of the Louis Quinze drawing-room of the William K. Vanderbilt mansion in Fifth Avenue, years ago Madrazo's beautiful picture of the lady of the house greeted the throngs of visitors who enjoyed her generous hospitality. In the Lenox Library are his portraits of Mr. Robert L. Stuart and Mr. Robert Lenox Kennedy. By the way, what is to become of the Lenox Library's valuable collection of paintings when the amalgamation with the Astor Library takes place under the arrangement with the trustees of the Samuel J. Tilden great public library fund? Madrazo also painted Mr. and Mrs. Robert L. Cutting, and his lifelike picture of Mr. S. P. Avery will be remembered by visitors to the Portrait Exhibition at the New York Academy of Design last year. This artist's charges are not as high as those of Carolus-Duran, Sargent, or Chartran. He is a rich man, and not too mercenary. He lets his manager, Mr. Oehme, fix his honorarium, which is \$2000 for a life-size bust, \$4000 for a three-quarter length, and \$6000 for a full-length portrait.

JULIAN STORY has taken a studio, and is busy with portrait commissions. Zorn, that amazingly clever Swede, returns with several commissions already booked, and more in prospect. Albert Lynch, whose specialty is women and children—the latter particularly: he is their true painter—has had an exhibition at the Goupil Galleries, showing among other delightful things of the kind his portrait of little Miss Prentice of Brooklyn, Mr. Albert Smith's picturesque little girl, and the dainty Mlle. de Saincey. Hubert Vos, the genial young Hollander who made many friends in this country during The World's Fair, where he represented his country as art commissioner, told me last season that he had several new commissions which he would have to come over this winter to execute.

IN the light of this foreign invasion, one naturally asks, What show is there for the resident American por-

trait painters? Many of them—artists of established reputation—have suffered, not less severely because silently, during the past two or three years of business depression, and it does seem too bad that, the long-looked-for return of prosperity at hand at last, with the loosening of the purse-strings of the opulent, should, after all, be something for our artists to witness rather than to profit by. Of course, the client has a perfect right to select his painter; but is it likely that these European gentlemen will satisfy their American sitters as well as certain painters of their own nationality could do? Judging from what was seen at the two New York Portrait Exhibitions at the "Academy"—and it was a fair test—one would answer decidedly no. The honors were voted to the American painters. Almost without exception the Frenchmen denationalized their fairest sitters, robbing them not only of their individuality, but, in many cases, of their respectability. One could but think that quite as good results might have been attained if the ladies had stayed away altogether from the studios of the artists, and sent their clothes there to represent them. It is true that in some instances the clothes were beautifully painted; but is it worth while to pay several thousand dollars for a portrait, and receive in return only a study of still-life?

IT was an amusing error of the types which made a New York newspaper speak, the other day, of Mr. Helieu's "Dry-paints and Pastels," instead of "Drypoints and Pastels." So far as the proof-reader was concerned, I suspect that it was a case where "a little learning is a dangerous thing"—pastels certainly are dry paints, he probably reasoned. A less pardonable mistake in other notices of the exhibition was on the part of the writers themselves, who alluded to Mr. Helieu's "etchings" and "dry-points" indiscriminately, as if they were the same thing; as a matter of fact, there were no *etchings* shown. This confusion of terms is not uncommon, being due to the circumstance that many artists' etch and use the dry point on one and the same plate, removing the varnish ground after the "biting," and reinforcing the etched portions by delicate point work on the bare metal. When this is done, the casual observer might easily mistake a finely bitten line for one that had been scratched upon the surface of the copper with the point.

STILL, there is much more general knowledge nowadays about the processes of the graphic arts than there was say ten years ago, when it was common to hear even persons of cultivation knowingly speak of pen drawings as etchings. The word "etching," of course, by its very derivation, implies corrosion—the action of a mordant—as in the "biting" by acid of lines scratched through a covering of varnish upon a plate of copper, zinc, or other metal. It is easy to forgive the layman at the newspaper desk for failing to recognize the technical distinctions here indicated; but what can one say of the young man—it must have been a very young man—who proclaimed his own ignorance, with all the noise of display type, in telling the public that, at the exhibition of the New York Water-Color Club, there were "fewer large canvases than usual" and not many portraits!

WITH the reopening of the Metropolitan Museum of Art, ten early English paintings which have been on loan by Mr. George A. Hearn became its property through that gentleman's liberality. The most desirable, perhaps, are the Reynolds' portrait of the Duke of Cumberland, second son of King George II., and Hoppner's "Portrait of a Lady," with a coral necklace. Among several pictures of the early English school, constituting a new loan to the Museum by Mr. Hearn, the beautiful green "English Landscape," by Gainsborough, is by far the most valuable; it is the large canvas (58 x 46) which last year was offered in New York by Messrs. Tooth & Sons, who, failing to obtain the price at which they held it, sent it back to their London house, and it was there I understand that they sold it. I know of no finer example in this country of the landscape art of Gainsborough. Mr. Hearn appears also as owner of Reynolds' "Portrait of Mrs. Angelo," from the Price sale of last year; Beechey's luscious "Portrait of a Lady," seated, holding a short Japanese parasol, which was in the David King sale, and Lawrence's pleasing "Portrait of Lady Ellenborough."

MR. JOSEPH JEFFERSON, it may be remembered, had his fine collection of pictures destroyed by fire not long

ago; but he manages, nevertheless, to send no fewer than twenty-seven canvases as a loan to the Museum, and most of them are of marked excellence. His interesting group of pictures of the early English school includes Lawrence's "Four Grandchildren of John Julius Angerstein," and his life-like portrait of John Kemble, the tragedian. Mr. Jefferson lends also a poetic "Wood Scene" from his own brush, a truly remarkable performance for an amateur.

IT is creditable to the good sense of the trustees of the Boston Library that, influenced by the sober second thought of the Art Commission, they have reconsidered their action in refusing Macmonnies' admirable "Bacchante," which was offered them by Mr. McKim. There never was any warrant for the adverse criticism that has been passed upon this exquisite piece of sculpture. The whole discussion of the matter through the newspapers has been deplorable to the last degree. Of course, poor "Bacchante" looked hideous and vulgar as represented in the cheap "cuts" of the public prints, but these are hardly calculated to do justice to works of art. The Venus de Milo would fare no better under like conditions. Chaste Minerva herself could not pass through such an ordeal without suffering in reputation.

THE succession of Mr. E. J. Poynter to the presidency of the English Royal Academy is virtually in the direct line from Lord Leighton, whom in more than one respect he much resembles; for poor Sir John Millais was never able, except in the most formal way, to perform the duties of the position to which he was elected only just before he was struck down by his fatal illness. The art of Mr. Poynter, like that of Lord Leighton, is rather that of the "academic" order. He is an excellent draughtsman, happy in composition, and with a nice feeling for decorative effect; but he hardly has the gift of color, and he seems to work without inspiration. His best-known work is founded on such historical themes as "Israel in Egypt," "A Visit to Æsculapius," and "Diadumene." It is not unlike that of Alma-Tadema, and he has lately selected classical subjects of much the same order as those made popular by that painstaking Hollander. But he is above all a cultivated man of the world and a business man. His knowledge of pictures is extensive, as, of course, it must be, to qualify him as Director of the English National Gallery, to which position he succeeded Sir Frederic Burton in 1894, and he fills it admirably.

THE question of the propriety of Mr. Poynter holding both of these positions naturally has been brought up, and it is not unlikely that the Government will relieve him of the older office. It is true that there is the precedent of the case of Sir Charles Eastlake, who in 1850 was elected President of the Royal Academy and five years later was appointed Director of the National Gallery; but the latter was then a much less important institution than it is now. But the chief difficulty in the matter seems to be that there is no other artist in England known to have the necessary qualifications to succeed Mr. Poynter in Trafalgar Square. But why should it be necessary to have a painter to act as custodian of the nation's pictures? It is asked, and The London Times answers that it is not at all necessary. On the Continent, M. Lafenestre holds a similar position at the Louvre, Dr. Bredius at the Hague, Dr. Bode at Berlin, and Dr. Woermann at Dresden—and not one of these gentlemen is a painter.

THE mention of the name of M. Lafenestre, by the way, reminds me that just now he is not held in much esteem by the art critics, who cannot understand how he could have accepted for the nation an alleged "Millet," which there seems but too much reason to believe to be spurious. Attention was directed to the picture by M. Arsène Alexandre, in The Figaro. His suspicions aroused, he called on M. Heymann, son-in-law of Millet, who knows the work of the "Barbizon" men thoroughly, and learned from him not only that Millet could not have painted the picture, but that M. Heymann, and several Parisian dealers as well, had seen this same canvas years ago without the signature and date which show upon it so bravely. There are factories where false "Diazes," false "Corots," and false "Courbets" are turned out with no little skill, but M. Heymann said that he knows of no "Millet" factory. He said that the picture possibly was by Trayer, or some imitator like him. At all events, it appears that

it is a wretched painting, and it is difficult to understand how the Louvre could have accepted it even as a gift.

PICTURE-BUYERS may well be timid when such a thing can happen in Paris and under the very nose of the custodian of the nation's art treasures. But what are we to think of the experts in charge of great national collections when such wrongful attributions are possible as those recorded by the Budapest correspondent of The London Times on the occasion of his visit to the Art Congress lately in session there? He visited the Budapest Museum of pictures, and found there a "Christ before Pilate," with the name of Rembrandt attached to the frame, although, he says, it is well known to connoisseurs that Rembrandt had no hand in the work. He believes it to be one of a series of which the "Christ and the Children," in the London National Gallery, is another! The latter picture was bought as a Rembrandt for £8000, out of the Suermondt Gallery, but turned out to be only by an unknown pupil of the great Fleming, and worth about a tenth of that sum. Even a worse mistake is said to have been made by the Director of the Budapest Museum, who last year paid over £6000 for a portrait from the Scarpa Gallery at Milan, which was supposed to be by Raphael, but which, it is now said, will prove to be a fine Sebastiano del Piombo, if the heavy coat of repaintings under which the original work is half concealed can be removed successfully.

But the case of this "Raphael" is a trifle compared with the fact that the genuineness of the Sistine Madonna is now called into question. A Paris paper tells of a M. Badrutt, who is convinced that he can prove that he has Raphael's original, and that the Sistine Madonna in the Dresden Gallery is a mere copy by the painter Gerolamo da Carpi of Ferrara. At last accounts he was about to have the matter submitted to a body of experts, and was going to take his Madonna to Dresden, to be judged by the side of the world-famed Sistine Madonna. Up to the present writing the "body of experts" has not reported, so the art world may continue to breathe freely.

MONTAGUE MARKS.

ART CRITICISM MADE EASY.

I AIM to teach the Ignorant in Art, In one short lesson, how to play the part Of Critic. 'Tis a nice accomplishment, Costing no effort, save a few hours spent In learning half a dozen words "by heart."

Of these, "technique" you first should memorize. This term employ when you would criticise A canvas where the paint is laid on thick And looks as tho' 'twere modelled with a stick. The artist knows the technique that you praise Comes from a multitude of underlays And palette scrapings rubbed in here and there—Nay, if you but look closely, you may trace Beneath some broad "Nocturne" a ghostly Face, And underneath the Face, perchance, there lies A "Gray Day," "Grand Canal," or "Bridge of Sighs." No matter! Tho' by accident it came, Speak highly of the technique just the same.

If to your critic eye the sketch appear Lacking in technique, then it is quite clear That you must praise the picture's "atmosphere." This is a good, wide-reaching word—I would advise It's use whenever called to criticise.

"Time," "feeling," "quality," are good words in their ways,

But what adds mostly to a Critic's praise Is silence. In this manner we suggest An admiration that cannot be expressed. If you would praise a picture to the sky, Stand speechless, open-mouthed before it—Sigh! Advance, retreat, view it thro' half-closed lids, And, having stood thus several moments dumb, Make sundry sweeping gestures *with your thumb*, Saying the while (and let your voice be tense) "That *feeling!* Really, it's—it's immense!"

By following these very simple rules One quickly will achieve a Critic's name; But see you praise each picture—never blame! You laud the artist; he in turn commends Your taste and judgment—thus your fame extends. *Verbum sat sapienti* (here the lesson ends).

CHARLES LOVE BENJAMIN.

WILLIAM MORRIS AS A DESIGNER.

IT is as a designer that the late William Morris has had the widest, and probably will have the most lasting influence. He was the business manager, the capitalist, and the leading spirit in the pre-Raphaelite art firm which, at one time, included with him Burne Jones, Rossetti, and Ford Madox Brown, and which has had more to do than any other agency in creating the modern English style in furniture and decoration. That style, based on principles of sound construction and adaptation to the needs of the present day, when thoroughly carried out offers a modest and unobtrusive ensemble. The average upholsterer and decorator, it is true, seldom accepts it in principle; but it has so far prevailed as to modify his natural tendency to vulgarity.

Like his early associates, Morris belongs in part to the romantic reaction, which, beginning in Germany, swept through France and England after the close of the Napoleonic wars. In part, but to a less degree than the others, he was attracted by the later naturalistic movement. He never thought it possible that direct copies of nature could be used as ornament, nor that they could be converted into ornament by the systematic application of a set of abstract rules, such as are taught at South Kensington and some other art schools. He held that we cannot afford to break entirely with tradition, and he believed that the Gothic tradition was more adaptable to modern uses than the Renaissance, or than a style so exotic as the Japanese. Again, he always felt himself to be living as it were in an "enemy's country." He was offended by modern ugliness, and perhaps more so by the many ignorant and aggressive attempts to erect a purely modern standard of beauty. Yet his own work, though founded on the Gothic, is in the best sense modern, in that it is well designed to fill the uses for which it is intended. His wall-papers and cotton prints, for instance, are seldom very attractive when displayed in a shop window; but in an ordinary room they serve their purpose as a background admirably. He made a point of using only good material, safe dyes, and processes which allowed of some artistic manipulation; there is, therefore, a certain quality to his work not to be found in imitations, which have only beauty of design to recommend them. The coloring of his designs is nearly always pale, and includes few unbroken tones; dull greens, browns, and indigo predominating, and the brighter hues, such as madder, carmine, and pale yellow, being used in relatively small masses, and so scattered as to produce a sort of bloom of color. In this point his work is decidedly modern; for the best ancient designs are very bold, and when reproduced, as they so often are, in their original bright and strong tints, are felt by us to be garish and unsuited to our small and crowded rooms. The old stamped leathers and woven hangings were intended to furnish a room by themselves, or with very little else, and but for the tone that they have acquired with time, even the original fabrics would often seem to us insupportably crude. Morris has consistently avoided very large and striking patterns and large masses of bright color. His designs taken by themselves look rather tame and uninteresting; but they make all the better backgrounds for that assemblage of pictures and bric-à-brac which even a poor man with any taste for art is nowadays pretty sure to accumulate. His borders and other decorative designs for books are, on the contrary, rich and characteristic, being made to suit his own type, and to serve without other ornamentation.

With Morris's socialistic notions, a purely artistic publication like The Art Amateur can have nothing to do. He seems not to have thought, but rather to have felt deeply on such subjects. But it may be said that the spirit shown in his designs is like that which animates his best poems. It is restful, but not luxurious. Leisure is requisite to enjoy it, but it will not serve to fill an idle life. Morris was by nature and inclination a worker. He did not seek to live in the past. If he looked to the past for his models in art and for his subjects in poetry, he impressed upon all his work a vital note which is distinctly modern and personal.

ROGER RIORDAN.



THE ART AMATEUR FOR 1897.

WITH the next issue The Art Amateur will begin its thirty-sixth half yearly volume. In making this announcement it is very gratifying to note how very many of the names of its earliest friends still appear on the subscription books. This being so, the publisher naturally would not offer any advantage whatever to new subscribers that old ones could not share. No such contingency is likely to arise from our arrangements for 1897 in regard to our Presentation Portfolios of Color Studies. Old and new subscribers alike will benefit by them. The former no doubt will gladly avail themselves of the chance to duplicate, for their files of the magazine, such plates as have been damaged or lost, or "lent to a friend," which too often means the same thing; and the latter will avail themselves of the chance of adding to their store of the particular subjects in which they are specially interested.

The student in water-color painting, for instance, who does not already possess them, no doubt will be glad to include in the dozen extra color studies to which he is entitled, the progressive plates of Clara Goodyear's La France Roses (Nos. 135, 136), and Mrs. Redmond's progressive paintings of her American Beauty (No. 286) and Fleur-de-lis (No. 287) panels. The landscape and marine student in water-colors would naturally want Bruce Crane's "Winter" scene (Nos. 154, 155) in progressive stages, Hubert Herkomer's sketches (No. 170), and Rhoda Holmes Nicholls' broadly handled studies (Nos. 116, 117, 123, 124), just as the student in figure painting in water-colors might like to have Alice Hirschberg's pretty female head (No. 157) shown in two stages. The pastellist perhaps would like to include Mrs. Redmond's still-life study of purple plums and a copper vessel (No. 293), Merle's child portrait, "Golden Locks" (No. 218), and "A Quiet Smoke" (No. 171).

In oil painting, the young man or woman interested in the figure in the same way would naturally include Frank Fowler's admirable study, showing, in three progressive stages (No. 130), the painting of a lady's portrait, or J. G. Brown's Bootblack (No. 268) or Old Fiddler, and the student of landscape and cattle would call for Carle Blenner's progressive paintings of a "Harvest" scene, James M. Hart's progressive paintings of a Cow, and perhaps Peyrol Bonheur's Cattle.

With the privilege of choosing a dozen of The Art Amateur's color plates already published, from a list of three hundred or more subjects, irrespective of the new color studies that will be given with the magazine during 1897—landscapes by Bruce Crane and Monet and flower pieces by Mrs. Clara Goodyear, Mrs. Redmond, and Maude Stumm are already secured—the subscriber will doubtless feel that he is to be very liberally treated. The publisher of The Art Amateur, on his part, is not unmindful of the fact that it is by such liberality that large circulations are built up, and he cheerfully places at the disposal of his subscribers the results of the public's substantial appreciation of his labors for nearly eighteen years.

We find the intended limits of these remarks almost reached, leaving unsaid much that we have in mind to tell about our plans for 1897. So we will be brief as possible. We have in hand for early use more of Mr. Knauff's practical hints to Teachers of Drawing, and of Mr. Vanderhoof's capital diagrams of common objects to go with them. Mr. Knauff will continue his articles on Illustrating and on Child Anatomy. There will be further contributions by Mr. Stansbury Norse and Miss Elizabeth Halliwell; the latter's lucid and brightly illustrated papers, "Drawing for Beginners," by the way, are being collected for publication in book form.

The reader will often meet again during 1897 the familiar names of M. Odenheimer Fowler, Volta F. Redmond, H. E. Norimead, J. Marion Shull, and M. L. Macomber in their instructive specialties, respectively, of painting and decoration. Illustrated articles of great value to students of the Applied Arts are in preparation, including The Elements of Ornament, and such practical hints about the production of Designs for Wall Papers, Carpets, Bookbindings, and Silks, as will make such designs acceptable to manufacturers. A series of papers by Karl von Rydingsvärd—the substance of his lectures on Historic Ornament and Wood-Carving—will be begun at once. Tapestry Painting and Pyrography will receive ample attention, and china and glass painters may continue to profit by the designs and advice of such successful teachers as Charles Volkmar, Anna B. Leonard, C. E. Brady, L. Vance Phillips,

Anna Siedenberg, L. Hopkins, and Mary C. Wright. There will be articles on Miniature Painting on ivory in water-colors as well as on china in mineral colors. Mrs. L. Barton Wilson and Mrs. Emma Haywood will resume their valuable contributions in the department of art needlework.

The department of The House—its furnishing and decoration—will be fully maintained, not so much by descriptions and illustrations of the homes of the rich as by those of houses suitable for persons of moderate means. The valued contributor to The Art Amateur who modestly signs himself "Architect," and this month gives our readers one of his old-time practical talks and some practical illustrations to accompany it, will, we trust, be heard from frequently during the coming year. Next month he will deal with the topic of City Homes.

Leading exhibitions will continue to receive full attention, and illustrated critical and biographical notices of American and European artists will, as of old, be a feature of the magazine. Of the early English painters we have yet a store of beautiful examples, the publication of which we shall resume next month, when we shall also reproduce several original pencil drawings of beautiful women by the Spanish painter Madrazo, who is expected to arrive in New York in January. We may mention here that we have arranged for the reproduction of a large number of drawings and sketches by some of the most noted European artists: the publication of these will be a continuous feature. They will be especially valuable to young illustrators, whose interests we mean to look after more than ever during the coming year. All this will in no wise interfere with the proper representation of our American artists. An illustrated notice of Mrs. Redmond's work, in the same manner as that of Mrs. Clara Goodyear in the present issue, is now in preparation.

In the department of New Publications there will be special features to which we cannot now allude in detail. Indeed, we can only say, in conclusion, that it will be our earnest endeavor in 1897 to increase in every way possible the usefulness and attractiveness of the magazine.

SCULPTURE OF THE YEAR.

THE President of the National Sculpture Society, Mr. J. Q. A. Ward, has kindly furnished us with most of the data for the following account of the monumental sculpture of the year. In regard to much of it the society, on request of the committees which have had the work in charge, has acted as an advisory board. It was organized primarily to bring artists together and lift them out of the individual position which has so often left them and the art which they exercise at the mercy of well-intentioned but ill-informed people. It was also expected to exercise a moral force in inspiring and directing public taste, a work of special importance in a nation in which every individual claims the right to erect his own standard in all matters and in public as well as in private. While the opinion of a single expert in art may not be always a wise one, it can hardly be otherwise than safe to follow a consensus of opinion of many artists. The society may be said to be, in its way, the highest court in the land; and it is pleasant to be able to add that its decisions in the matters submitted to it have been generally very well received by artists and the public. It offers its services to all committees, whether appointed by associations of citizens or by the Government, and to all private persons who may ask for them in regard to the selection of sites and designs for monuments and statues. One of the first occasions on which it was called upon to tender advice was by the superintendent of the Congressional Library, General Casey, who was disposed to decorate the building with sculpture and painting, and who consulted the society on the subject. Its recommendations have been in the main followed; and with good results. His proposal embraced a large list of sculptures, his object being to make the decorations of the building representative of the work of as many as possible of our best artists. Perhaps it might have resulted better in some respects if the work had been confided to some one artist; but the desire of the superintendent was a natural one, and as the places for sculpture were already plainly designated in the architectural scheme, and the division of the work and its character were submitted to the society, it was not very difficult to secure a proper impression of unity.

The principal work is in the large octagonal hall, the piers in the angles of which bear, just below the dome, colossal figures emblematic of the different branches of art and literature. On pedestals dividing the balustrade of the gallery surrounding the drum of the dome, under those large emblematic figures, are heroic portrait statues of men eminent in the ways symbolized by them. On the main stairway are groups symbolizing the two hemispheres. The spandrels over doors are filled with emblematic reliefs. In the other rooms are many decorated panels and other carvings; and outside, around the building, are disposed busts of eminent men of ancient, mediæval and modern times. The three bronze entrance doors are very beautifully ornamented with groups illustrating the history of literature, science and art. This rapid summary may give some idea of the quantity of the work done and to be done in the sculptural adornment of the building, but to give any notion of the beauty of parts or of the whole would far overpass the bounds set to this article.

The exhibitions of the Society, it will be remembered, were fully noticed at the time in The Art Amateur. Its first exhibition was in cooperation with the Architectural League. The second was so arranged as to display works of sculpture in specially adapted landscape surroundings, showing how statuary might be used and seen to advantage out-of-doors. Screens of living shrubbery and beds of flowers made an appropriate setting and background for each figure and group. The exhibition, which was a complete novelty, was very well received by the public, and has led to practical results; for the landscape gardener, Mr. Barrett, who assisted in it has been employed to do important work of the sort on private grounds, and it has produced several commissions to sculptors for statues for out-of-door situations. But the expense of conducting such exhibitions is very great. The cost of handling heavy marble statues is enormous, and even plaster models are clumsy, fragile and difficult to handle. Works of sculpture are, moreover, as a rule, shipped at once to their destination, and sculptors are not in the habit of preserving complete models of large monumental works, which in a short time would entirely block up their studios. Accordingly much preparation is necessary to get up a good display, and the Society has determined to forego an exhibition this year and to concentrate its energies on preparing for a very important display of sculpture next year. It hopes by that time to have a permanent home where it may hold exhibitions of current work monthly, keep its archives, and display the works of art, models and other gifts, many of which have already been offered to it. It will soon begin the publication of a volume of transactions, which will include papers by Mr. Russell Sturgis, Mr. Brownell and other writers of note, and of which the lay members, who have done so much toward building up the society, will receive copies at lower rates than the general public. In order to encourage young sculptors of talent, prizes will be offered for statuettes to be published by the society.

The Hahnemann Monument competition was another occasion on which the society's services were asked for and rendered, in the preparing of circulars and the display of the designs offered, all of which showed a very great advance upon previous work of the sort, in regard to the conception of a proper monumental composition, and the combination of sculpture with architecture. In regard to the Sherman Monument at Washington, the committee in charge of which asked for and obtained the expert advice of the society, which it then, for reasons best known to itself, disregarded, it may be said that the position of the society has been almost unanimously sustained by the press and by all the artistic societies of the country, and that no committee is likely to pursue such a course again. It has been very agreeable to the society to find itself so heartily endorsed. There is now in preparation a bill to establish an Art Board, which shall have charge of the designs for all Government Monuments, which it is confidently expected will become a law. A first step in that direction has already been taken in this city, where the sculpture society now acts officially as the Advisory Board of the Park Commission in regard to the acceptance and the choice of sites for works of sculpture. A report on the subject of the statuary now in the public parks and squares may be looked for before January 1st. The decoration of the Boston Public Library will include some of the best sculpture in the country, such men as St. Gaudens, French and MacMonnies being represented there. Mr. French's monument to the Boston sculptor

Milmore is a work fully worthy of his reputation. A number of important equestrian statues have either been recently finished or are now in course of execution. Among these we may mention the Longstreet and the Sherman monuments by St. Gaudens, the Hancock statue at Gettysburg by Elwell, the statue of General Meade by Bush-Brown, and the Sheridan statue by Mr. Ward.

ELECTION being over, the momentous question of the choice of a flower as a national emblem, that has long been held in abeyance, comes again before the public. The National Flower Convention, held at Nashville, N. C., on October 21st, 22d and 23d, after long and prayerful deliberation, voted for the Columbine. In this flower, it is urged, all the qualifications demanded are met, to wit: The plant is native to and grows wild over the greater part of this country. It is easy of cultivation in any garden. It is not a weed or in any way offensive or harmful to health. It is what in the popular sense may be called a flower, and is not merely a foliage plant, or one chiefly valued for its fruit. It blooms on our national holidays, and lends itself well to floral decoration by variety of color and distinctiveness of form. The features characteristic of its form combine such simplicity and definiteness that when used conventionally in decorative design, the flower may be readily recognized independently of its color. Finally, it is a flower which has never been used by any foreign people as their floral emblem, and it does not resemble such a flower in general form. There is a Columbine Association, which any one may join by paying an initiation fee of ten cents, and sending three cents for a card of membership to the Secretary, Mr. J. S. Pray, Box 2774, Boston, Mass. When there are enough members, it is proposed to petition Congress to declare that the Columbine shall be the national flower.

THE NEW YORK WATER-COLOR CLUB.

AT the seventh annual exhibition of the Water-Color Club there is much evidence of serious and well-directed study; but it is particularly deficient in good landscapes—an uncommon circumstance. On the other hand, there are more figure pieces which show talent or promise than usual. Perhaps the most thoroughly satisfactory of these is Mrs. Rhoda Holmes Nicholls' "Idle Moments," a very clever study of a girl seated with her head on the small table by her, and a dog in her lap. The attitude is awkward, though certainly not constrained, and the young model is of that age when the lines of the female figure are apt to be too angular. Nevertheless, there is much beauty in the expressive drawing and in the harmonious blues and grays of the coloring. Of several studies of Norman and Dutch peasant women, the best is Mr. Charles H. Pepper's "Jufvrow," a young woman in the regulation pose, seated, with clasped hands in lap, but a very pleasing bit of work, well drawn and modelled. Mr. Leslie Cauldwell's "Lazy Little Girl," disinclined to take her morning bath, is the only serious attempt at the nude, and though but slightly modelled, shows real talent for composition. Mr. Charles Curran has a charming group of two little girls reading, their faces lit by the reflected light from the open page of a large "Story Book;" and a child's head wreathed with morning-glories, so happily arranged as to fill in a most decorative fashion the oval frame. Elizabeth H. Ingham has a vigorous drawing of a "Spanish Head" of a young man in a wide-brimmed straw hat; and Mr. George M. Reeves, a clever drawing in charcoal and wash of "A Little Brittany Girl." Mr. F. Sargeant Kendall's "Portrait;" Mary Vandever's clever but slight sketch of a mother telling "Fairy Stories" to her child; Mr. Carroll Beckwith's "Drawing;" Mr. August Franzen's "A Helping Hand;" Mr. Frederick W. Freer's group of two young ladies whispering behind a fan, and a number of portrait studies, notably Annie Shepley's head of an old woman in a lace cap, deserve commendation. Several other figure pieces, such as Mr. G. Allan Gilbert's "Breton Interior," were up to a pretty high technical standard, but showed little evidence of originality.

We would be rather surprised to learn that the one really excellent landscape in the exhibition is much enjoyed by visitors. Mr. G. H. Clement's "Winter at Nassau" is, as regards the main lines of the composition, as awkward and angular as it could well be; it is a view from a moderate height of a wharf bounded by white-roofed sheds, with the white sail of a sloop

against the blue water and sky at one side, and a large-leaved tropical tree, some of the leaves withered and brown, at the other. Nevertheless, the masses are well balanced, and numerous little figures of negroes and negresses in bandannas and dresses of all colors are disposed with that happy knack that belongs to the born sketcher of crowds. In addition, the picture is alive with color and sunshine. Mr. John La Farge's "Porcupine Island, Bar Harbor, Maine," is a beautiful little bit of opalescent color. Margaret Longstreth's "Anida" is an excellent study of a not very promising subject, a row of stone Buddhas, such as the irreverent Japanese call "wet gods," because they stand, or rather squat, exposed to the rain, along the highways. Mr. Roswell S. Hill's "Moonlight" is an ambitious attempt, not wholly unsuccessful, at painting an effect of moonlight upon whitewashed houses, which are reflected in the dark water of a swift river. In Mr. Dodge McKnight's "Grape Gathering by the Durance," the figures are of the slightest importance, and the real subjects are the mountain and sandy river in the background. Emilie H. Balser's "In Windham Woods" is an interesting study of foreground detail. Mr. C. Allan Gilbert's "Afternoon Glow" in a European village street; Mr. Emile Stange's Indian summer "Dream of the Hills;" H. L. Wyant's "September," rich in pumpkins and corn shocks; Mr. Frederick B. Williams's well-balanced but conventional compositions of brown trees and rolling mists; and a number of studies in the mountains of North Carolina by Mr. Elliott Daingerfield, all have commendable features. Sixteen pastel sketches of Norwegian landscape show that the artist, Mary R. Williams, possesses much feeling for composition and color, but also that she needs to pass through a severe course of drawing.

Of many excellent studies of flowers and still-life, those of poppies, red and white, by Sarah C. Sears, are the most masterly. C. C. Haynes has a good study of roses in pastels; and Marguerite Lippincott, a showy mass of rhododendrons flowering among other shrubs in a sunny garden.

PITTSBURGH'S PICTURE EXHIBITION.

OUT of the three hundred and twelve pictures composing the first annual exhibition in the Carnegie Galleries, Pittsburgh, one hundred and seventy-five, at a rough calculation, are by Americans. About half of this number are small canvases. Currier, for example, contributes eleven sombre-spirited little transcripts of "The Pond," "The Linden Avenue," "Windy Weather," etc., at Schleissheim, which, however excellent, are not of the \$5000 or \$3000 class of pictures. Again, among the important works many were painted years ago, and have already won distinction. Of this order are Cecelia Beaux's "Dreamer;" Duveneck's "Siesta;" Chase's "Lady with White Shawl," one of his most dignified portraits; Brush's memorable "Mother and Child;" Inness's enthralling "Spirit of the Night;" two well-known "Ghost Stories," one by MacEwen and one by Henry Mosler; Picknell's fine "Morning on the Loing," which won a gold medal in Paris last year; and Tryon's poetic "Rising Moon," which won a gold medal at Munich in 1891. W. H. Howe sends his "Norman Bull" and his "Moonlight on the Dunes," fine pictures both, but not of this year's vintage. Then there is Abbott Thayer's "Caritas;" Walker's "Prodigal Son;" Tarbell's "Arrangement in Pink and Gray," and "Girl with White Azaleas," all former prize winners; also Whistler's famous lady in the "Fur Jacket," and the no less distinguished portrait of the violinist, "Sarasate," emerging from his shadowy background. Other noted pictures might be added to this list; in nearly every case, moreover, they are the sole representatives of their painters, so that the number of distinguished non-combatants is considerable.

This is one point about the Pittsburgh show. Another is that these gems and crowns of former exhibitions take no such superlative rank in this one. They represent its average—its remarkably, exceptionally exalted average. On the same level with them, sometimes on an even higher plane, stand later productions of American artists, a few rare examples of masters who have laid by the brush forever, like Daubigny, Diaz, Meissonier, De Neuville, and choice specimens of the most eminent moderns of other countries, men rarely contributing to exhibitions on this side of the Atlantic. There is Aman-Jean, the exquisite, and René Billotte, the poetic; Gérôme and Jean-Paul Laurens, the schol-

arly; Chartran, with his admirable likeness of Mr. Andrew Carnegie; Degas, with his ballet girls and jockeys; Dagnan-Bouveret, with his serious sanctified peasants; Boldini, with his dashing worldly women; Harpignies, of the noble landscapes; Besnard, the colorist; Lobre, who breathes light and music into architecture; Monet, Cazin, Chudont, Raffaelli, Cottet, Friant, and other Frenchmen. Watts and Burne-Jones, Swan, the animal painter, Alma-Tadema, who works like a miniaturist, and Brangwyn, who works like a weaver of Turkish rugs; Orchardson, Clausen, Boughton, Stott of Oldham, and Lathangue represent England, beside the virile group from Glasgow, whose acquaintance we have only recently made in this country. From the Munich secessionists come canvases in deep rich Oriental tones, like some of the Glasgow group—these are signed Dill, Herterich, and Faber du Faur. Angelo Jank does sterling work in light, thin, open-air shadow; Franz Stuck produces in decorative enigmas. Consider the delight, the enthusiasm aroused by such a gathering of pictures. Consider too, if you please, the impossibility in limited space of doing justice to about two hundred masterpieces.

One may at least point out some of the most notable pictures. Among them is surely "The Great Mirror," by Alexander Harrison, a calm and glassy sea sending wave after wave to slowly spread in shining circles on the shore. "The Wreck," by Winslow Homer, shows a life-saving crew hurrying their heavy boat along among the sand-hills, while a distant group on the edge of the bluff gazes eagerly out to sea. There is little color in this—brown sand, gray sky, grayer tarpaulin; the foreground is perfunctory and careless; but the action of the men dragging the life-boat, the contagious excitement in that dark knot of spectators outlined against the leaden clouds, the occasional white burst of spray, like the explosion of a bomb in battle, make it an impressive and dramatic scene.

Miss Cecelia Beaux's delicious "Ernesta" is much admired. Ernesta is a small maiden of three, in a white frock and pink-lined hat, trotting contentedly by the side of her nurse. All you see of the nurse is her skirts and the hand which holds Ernesta's confiding little one, just spaces of gray and white, broadly laid in, but leaving all the interest to concentrate in the blithe, dewy face of the child. Not only judicious color and broad execution, but a rare expression of real infantile dignity, make this a picture to remember with Sargent's "Beatrice Golet" and Melchers' wonderful Dutch babies. There are two of these here, by the way, one in the arms of an objectionable Holland woman, gazing with serious affection at "The Orange," which reflects golden lights all over his soft, rosy countenance; the other, or rather the other two, blue-eyed and flaxen-haired, pressing close against the same gentle mother who appears in his Luxembourg "Maternity." "The Ship-builder" is Melchers' other contribution, a sturdy, bearded Hollander, in scarlet breeches and sleeves. Mrs. MacMonnies has a large picture of a baby also, "In the Nursery." His nurse, his toys, his washstand, his cot, though well painted, detract from the effect of the child himself, and are not worthy of the room they take up. J. W. Alexander sends four brilliant paintings of ladies in unusual attitudes. There is a "Yellow Girl," uncomfortably reaching over a large arm-chair to play with a cat; there is a girl in full light green skirts seated with her back turned to the spectator, gazing into "The Mirror;" there is a charming young lady in red on the floor petting a black cat, and the same young lady in vivid green brocade also on the floor, arranging pink "Peonies" in a glass bowl. All of these are carefully planned arrangements; the odd poses cleverly balanced by some piece of furniture, and the brush work bold and easy. Humphrey Johnston's portrait of his mother has breadth and feeling, and is altogether a work of much distinction; the lady is seated on a green sofa of the Empire style, and has behind her a dull gold Japanese screen. Mr. Johnston exhibits also a fine solemn night scene, a harmony in quiet blue and brown, with square white buildings lightening it. Three fanciful conceptions are Robert Reid's "Moonrise," a vague, pale maiden floating upward from a water-lily patch, and spreading misty filaments; A. B. Davies's "Arethusa," a half-draped damsel on a bluff watching the sport of dolphins in the sea, which a boy and girl faun are pointing out to her; this attracts by its quaintness and mellow color, in spite of dubious drawing; and finally George Hitchcock's "Cleodolinda," a tragic, purple-clad woman standing under autumnal trees, her meditative face strangely illumined by reflected sunlight from her arm.

Landscapes are many and good. H. W. Ranger has a rich one, like a Rousseau; S. E. Whiteman, an enchanting "Late Afternoon" of ruddy houses seen across a salt marsh; Bruce Crane, "Sand Dunes," sharply edged with light against a blue and purple sea, which yet stays well back of them; W. L. Palmer, a crisp and delicate snow scene; Carleton Chapman also a charming snow scene, "Winter on the Sound," with a sweet band of blue water back of the leafless trees. His "Voices of the Sea" is also worthy of mention, and Walter Dean's fishing-boat "Lost" in a fog, and Curran's dainty reminiscence of "The Sculpture Exhibition." A fascinating arrangement of tangled foliage and blue water, reflecting in the happiest manner the lines of a red bridge, one suspects may be Alden Weir's "Iron Bridge at Windham." One can only catch tantalizing glimpses of beautiful little canvases by Weir, Currier, Raffaelli, Chalfant, Monet, Degas, which are unnecessarily skied, for it would not have hurt the large pictures to have been raised.

As for the foreign pictures, how can they be dismissed in a few words? They include Orchardson's noble portrait of his wife and child; Dagnan-Bouveret's "Madonna with the Rose," full of religious feeling, and his beautiful severe "Brittany Peasant." Jean-Paul Laurens' slim, scarlet-clad "Hostages" lying on the stone bench of a mediæval fortress are there, and Meissonier's "1806," full of Napoleonic detail; Alma-Tadema's "Tibullus in Dilos" and Gérôme's "Tanagra Image Shop" have an equal amount of classic detail. One prefers the Frenchman because of the pleasure of recognizing in the customers at the door the prototypes of many a well-known little figurine, and because upon the table in the centre are rows of girls with hoops, like the one he put in the hand of his beautiful statue "Tanagra." The talented Thaulow has his usual stream hurrying past a red mill, and a more unusual "Night on the English Channel." There is one of Vollon's solid still-lives; a Besnard, "The Bathing Place at Annecy," which has all the juicy color without the customary exaggeration of the famous impressionist. There is a "Château, Versailles," with its window-filled façade and its semicircular sweep of basin transfigured in the radiant magic of sunset. There are three paintings by Watts, "For he had great Possessions," "Jacob and Esau," and "Little Red Riding Hood," the first two having some noble qualities; there is "The Merciful Knight," by Burne-Jones, as usual unmercifully stiff and dry; a fine portrait by Lenbach; tense, wiry, active dogs by Pirie of Glasgow; landscapes more than one can count, and every one good, by the other Glasgow men, Macaulay, Stevenson, Kennedy, Roche, Murray, Grosvenor Thomas. A masterly portrait by Spence, Japanese color studies by Hornel—is that all? No. Among the names omitted are those of Puvion de Chavannes, Lavery, Von Uhde, John La Farge, Robert Blum, Aimé Morot. Think of that, and gain some idea of the quality of this exhibition.

I. McDOUGALL.

MR. PAUL HELLEU would seem to have chosen the most intractable materials not only in the medium of expression which he employs, but in the subjects he selects for its exercise, apparently only to show how triumphantly he conquers them all. His exquisite work in drypoint, of which a hundred or more examples are on view at Messrs. Frederick Keppel & Company's art galleries in New York, shows all the beauty of his touch and the refinement of his line and all his consummate skill in dealing with subjects which, although for the most part conventional and commonplace in character, he contrives to invest with beauty and dignity. Géricault, it has been said, never represented woman or sunshine. Helleu rarely, if ever, shows anything else, excepting, indeed, his Reynolds-like children. The note of the present collection is the picturesque femininity of what in most other hands would turn out to be mere fashion plates. His women are all modern and fashionable, but they are all lifelike and charming, and his children natural and free. Instead of the usual steel point, Mr. Helleu draws upon the copper plate with a diamond, as he finds that he can thus get a sharper and purer line. So delicate is his work, that he will allow no more than twenty impressions of a plate to be printed before it is destroyed. Modelling, color effect, texture, and atmosphere are all obtained in these dainty prints with an apparent absence of effort which might well make the novice despair. No less characteristic are Mr. Helleu's exquisite drawings and pastels, which complete the exhibition.

MRS. CLARA GOODYEAR.

AS a rule, women make the best flower painters. In point of technical ability, marvellously clever work has been done in this department of picture-making by artists of the opposite sex, as some of the past pages of *The Art Amateur* abundantly testify; indeed, in the treatment of some of the more decorative flowers, it could hardly have been excelled. But we believe that in the interpretation of certain subtle phases of floral life, the sensitive temperament of the average woman painter, and the peculiarly sympathetic feeling that she is apt to bring to her labor of love, especially qualify her for engaging in this really difficult branch of art. In America the name of Clara Goodyear naturally occurs in association with this reflection. Both as painter in water-color and as a teacher, she stands easily in the front rank.

The father of Clara Goodyear held firmly to the belief that every woman is happier and better for being capable of self-support, and the daughter favored this theory by showing an early taste for drawing and color, with a baby preference for "ellow." Her first instructor of importance was Mrs. Horton, then one of Boston's best-known flower painters, herself a pupil of Theresa Hegg, and one of the pioneers of "broad" work in America, while always true and delicate in the handling of her subjects. Ross Turner, as colorist, has also left his impress upon her art.

Excellent instruction was supplemented in her case by tireless industry and a whole-hearted devotion to art for art's sake. Rapidity and surety of execution, combined with an inherent loyalty to truth, are characteristic of her work throughout, and she seems invariably to catch the spirit of the individual flower with which she is dealing with true poetic insight.

Circumstances threw Miss Goodyear early upon her own resources, and her studio in Boston was from the first well filled with pupils, her attractive personality unquestionably conducing to her popularity. Throughout her career it has been one of her definite aims and chief delights to assist other women in gaining a foothold, and there are many who can testify to the value of her unselfish aid and encouragement. Her marriage in 1886 to her cousin, Charles Goodyear, son of the late Charles Goodyear, and grandson of the inventor of the

process of vulcanizing india-rubber, proved no obstacle to her work, her husband being one of her severest and most helpful critics. In 1888 business called him from Boston to New York, and the move made it possible for his wife to accept an almost simultaneous invitation



MRS. CLARA GOODYEAR, PAINTER IN WATER-COLORS.
(PHOTOGRAPHED BY MENSES, DAVIS & SANFORD.)

from the Society of Decorative Art to act as instructor in water-color and china painting, under the management of Mrs. A. B. Stone, which position she held with distinction for seven years. A still more interesting result of the change to New York was that it enabled Mrs. Goodyear to satisfy her long-felt desire to study drawing from life under H. Siddons Mowbray at the Metropolitan School of Fine Arts. Here her progress was marked, and further instruction in water-color under Irving R. Wiles has advanced her rapidly in this new line. She is not one to pause while a higher point of excellence is in view, and her courage and determination are destined to win her further honors at no distant date.

THE WILD ROSE STUDY BY CLARA GOODYEAR.

SUGGESTIONS BY THE ARTIST FOR ITS TREATMENT IN WATER-COLORS.

WHATMAN'S paper—the kind known as "three-hundred pound cold-pressed smooth"—was used for the original of this study. It is the best for the purpose, being sufficiently heavy not to require any stretching, and the surface is rough enough to take the washes well, but not too much so to give the smooth texture of petals and glossy reflections of leaves. Pin the paper firmly to a drawing board with thumb-tacks, keeping the edges carefully in line with the edges of the board to insure an accurate drawing of the jar, so that it will stand on its base and not tumble over, as will sometimes happen if the paper is not squarely placed.

If the pupil is sufficiently advanced in drawing, it will be best to sketch the flowers and leaves with the fine point of the sable brush, using the color that is to be used later in the painting—Rose Madder for the flowers, and a delicate green made of Cobalt and Gamboge for the leaves. If mistakes are made, they can be erased with a slight dab of a wet, very soft sponge. If pencil is used for the sketch in preference to color, the student should work slowly and deliberately, being sure of every line, and so avoid frequent use of the rubber, which will injure the surface of the paper and prevent the washes going on well later. The jar in any case had best be drawn with pencil, as it is difficult for any but a very advanced student to draw the two sides of a shape perfectly. Until such advancement is reached it is better to aid the untutored eye with a delicate pencil line drawn down the middle, and frequent measurements from side to side with a pair of dividers. But, however accomplished, the two sides *must be alike to the width of a hair*.

Begin the painting with the roses in high light, using Rose Madder for the pure tones, and the same color with a little Vermilion and Cobalt for the shadows. The centres are painted with Gamboge and dots of Indian Yellow for the seeds.

After washing in two or three of the roses, begin at once on the leaves. Nothing in painting, whether working from nature or a copy, is so important as to get in at once some of all the colors that go to make up the



JAPANESE "ROSE CHRYSANTHEMUMS." WATER-COLOR STUDY BY MRS. CLARA GOODYEAR.

THE PREVAILING TONE OF THESE FLOWERS IS SALMON PINK, THE CENTRE PETALS BEING PALE YELLOW.



YELLOW CHRYSANTHEMUMS. WATER-COLOR STUDY BY MRS. CLARA GOODYEAR.

(FOR SUGGESTIONS FOR TREATMENT, SEE PAGE 143.)

whole. One color is so strongly influenced by another that it will almost change its character when placed in juxtaposition to another. Frequent after changes will thus be prevented by surrounding some of the roses with their leaves in the earliest stages of the painting. The colors used in the leaves are Indian Yellow, Prussian Blue, with a touch of Burnt Siena for the warmer, more yellow ones; New Blue and Indian Yellow for the cooler, grayer ones.

Wash in the jar with plenty of water, using Cobalt Blue toned with Yellow Ochre, and a little Light Red, adding Charcoal Gray for the shadowed side. As far as possible, complete the jar with the first washes; but it is often difficult to get the shadow sufficiently strong at the first attempt, in which case wait until it is perfectly dry, go over it again with some strong rather drier color, beginning on the left or deepest side, gradually softening and thinning the color toward the right with water. The straws clasping the jar can be painted with Yellow Ochre made opaque with a little Chinese White, and Vandyck Brown for the shadows. Use a larger brush for the background, first going over it with a wash of pure water. While the paper is still damp, and will help the color to flow easily, go over it with a delicate wash of Cobalt Blue, Yellow Ochre, and a touch of light red, deepening the tone slightly from left to right.

C. GOODYEAR.

SOME USEFUL HINTS.

IN mixing water-colors, honey, glycerine, and sometimes sugar are used instead of gum. But they all, sugar especially, attract moisture, and should be avoided.

A WATER-COLORIST has remarked that when either the size contained in the paper or the gum or other medium in the colors absorbs a certain degree of moisture, a sort of fungoid growth is sometimes caused which quickly decomposes the paper. The ordinary precautions, glass in front and a sheet of brown paper at the back, are often not enough to prevent this formation, if the air of the room in which a drawing is kept is liable to be saturated with moisture. On the contrary, too great heat, whether from a stove or from the sun, hardens the gum, which scales off and takes the color with it. A coat of water-color fixative is the best preservative.

AN excellent substitute for gum-arabic in water-color painting is sarcocolline, which, however, being little used in the arts, is difficult to obtain. It gives the colors mixed with it a great intensity and richness of tone, and they are of easy application, allowing of glazes being passed over gouache and of superpositions of tints that sometimes require great lightness of hand when done with ordinary water-colors. They have a certain disadvantage, too, owing to their very marked adhesive power, for they cannot be allowed to dry upon the palette, from which in that case it will be nearly impossible to remove them. They are best kept in the liquid state in small bottles, to which from time to time a little liquid, half water and half alcohol, can be added to keep them in good order and ready for use. Another peculiarity of these colors is that one can paint with them over oil colors,

PAINTING WITH YOLK OF EGG is highly recommended by Vibert. The old process used in the Middle Ages was to mix the colors in water, add yolk of egg beaten in cold water, and a little of the white if transparency was wished. Resin might be added as a varnish, dissolved in volatile oil, or wax dissolved in lime-water. It is with such vehicles that the old mediæval paintings—often wrongly called frescoes—have been executed; and their present good condition shows the process to be the best known. A medium which will work exactly like oil colors may be made by dissolving clear, transparent resin directly in yolk of egg.

WATER-COLOR PAPER should be made of pure white linen rags only, which should be bleached with pure water and sunlight; but in practice, cotton rags are

quality of paper, lay in a provision. If kept dry at a moderate temperature, it will never deteriorate.

NATURAL RED CHALK is colored by oxide of iron, and is, in fact, a sort of red ochre of a firm, soft, and close grain, which permits of its being cut in the form of a crayon and used as a material for drawing with. There are several artificial imitations of it, which, far from being superior to the natural stone, as in the case of black chalk, are inferior to it in color and working qualities.

FOR PASTELS, the coloring matters used should be the same as have been found permanent in other modes of painting, but should be chosen with even greater care, since they are not preserved from change by any

vehicle used with them, as oil or turpentine, or varnish for instance, is used with oil colors. Unluckily, chalk may be tinted to any color with aniline dyes, and much of the pastels sold are made by this extremely cheap process. Of course, the colors fade even quicker than they crumble away. The "Mungs" pastels of German make, and the "Weber" and the "Devoe" brands of American make, can be safely recommended.

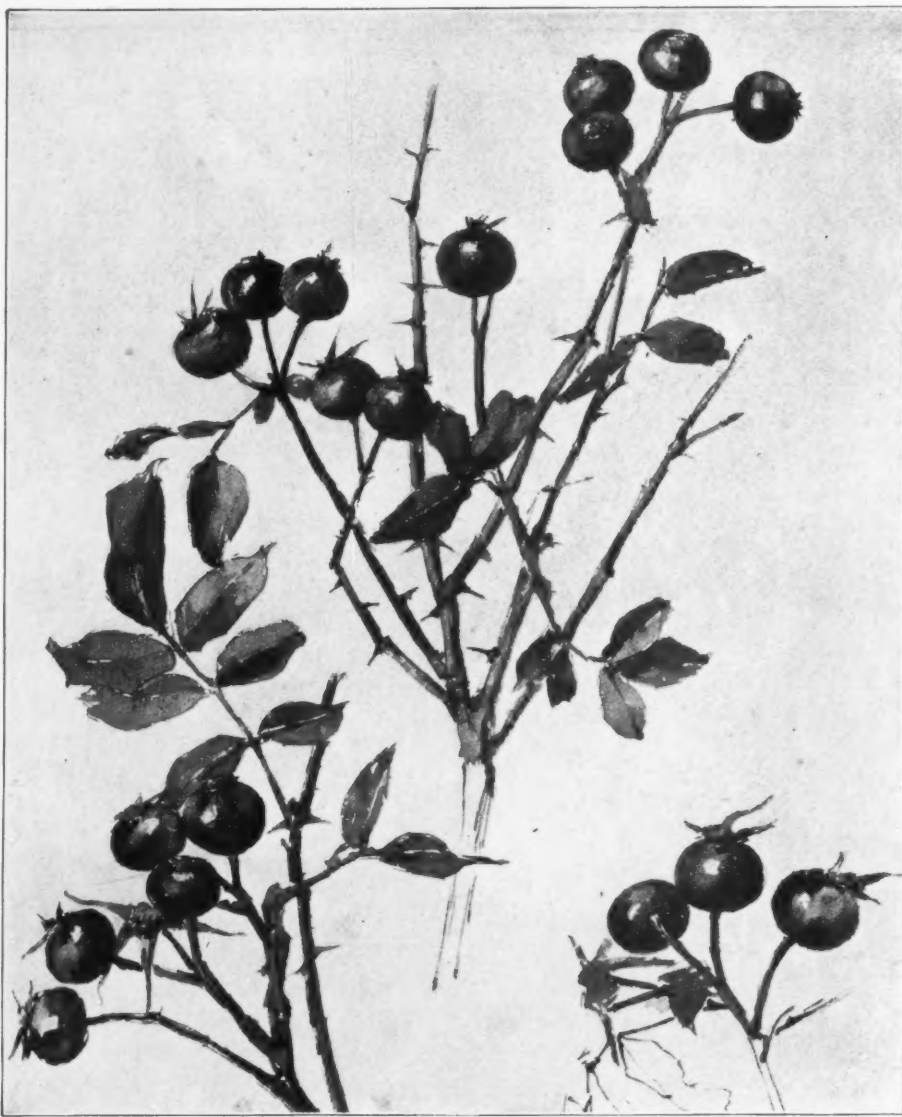
IN FAN DECORATION the greatest freedom of treatment is admitted, every manner of handling, from the closest imitation to the most conventional interpretation, being appropriate. A lace fan or one decorated with embroidery or spangles requires a conventional design.

The whole range of ancient and modern history, and of anecdote lies open for the purpose of decorating fans. Figures of all sorts, cupids, emblems with flowers, ornaments, and landscapes, can be arranged in the most attractive manner. Flowers are a distinctly modern decoration with us, being presumably suggested by Japanese examples. Beetles, butterflies, wasps, dragon-flies, and especially birds, either grouped with blossoms and grasses or flying about in picturesque confusion over the entire surface, make charming decorations.

In a good composition the spectator should perceive at once the principal motive of the arrangement.

Portions that have particular interest or beauty must therefore hold the prominent places, and should be accentuated by subordinate masses or forms which sustain the effect and give repose to the eye. Thus, whether the design is composed of figures or flowers, one group must be made dominant and the other subordinate, not abruptly, but by gradual and almost insensible changes. Every possible variation in size and form should be introduced so as to avoid monotony, and to give to the groups the spontaneous and accidental look of nature.

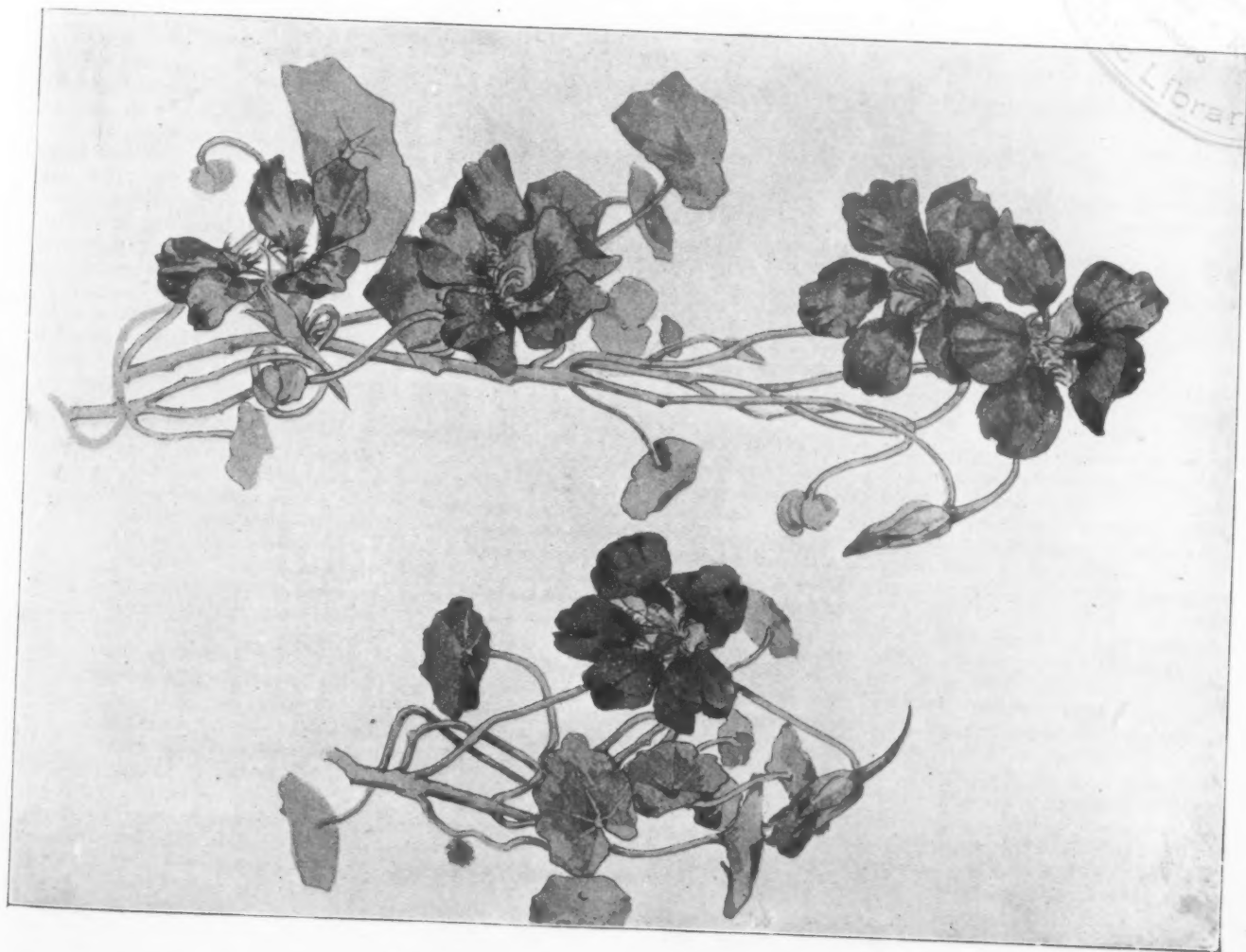
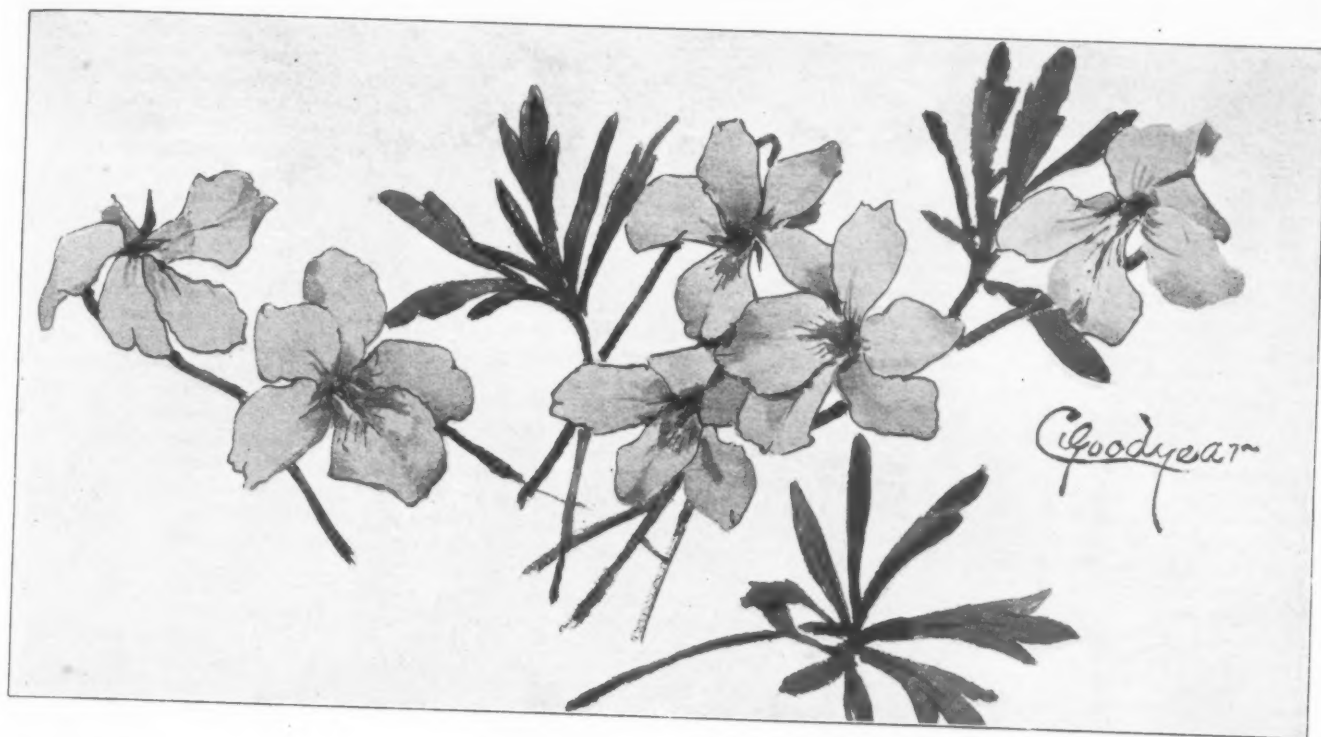
The good general form of the entire composition can only be obtained by unaffected simplicity and by maintaining an artfully concealed order in the most complicated treatment. To exclude tameness or a commonplace appearance from a composition, some sweeping lines are effective. The serpentine line is in itself more beautiful than a straight one, and a round or oval form than a square. But, in order to give firmness and steadiness to a composition, all varieties of lines must be combined.—From "A Book About Fans" (Macmillan & Co.)



WILD ROSE HAWS (BERRIES). STUDY IN WATER-COLOR BY MRS. CLARA GOODYEAR.

used, as well as linen, and, as they are sold by weight, they are often weighted with kaolin and other earthy matters. In addition, they are cleansed with chlorine, which burns the fibre and further weakens the texture of the paper, besides endangering the colors. The size which it is necessary to use in order to prevent the paper from being too absorbent should be mixed evenly with the pulp, but is often applied to the surface only and very unevenly, causing spots to appear in the most carefully laid washes. The paper should always be kept dry until used, and should be thoroughly dried when the painting is finished, and be kept dry forever after; but these precautions are seldom attended to; the picture warps or cockles, or the size ferments and discolors the pigments.

THE only way to know good paper for water-color work is by testing it. Get a sample sheet, try it, and see how it works; and when you happen on a good



WATER-COLOR STUDIES. (SAND VIOLETS AND NASTURTIUMS.) BY MRS. CLARA GOODYEAR.

THE FLOWERS OF THE SAND VIOLET ARE STRONGLY BLUE IN TONE. THE LEAVES, UNLIKE THOSE OF THE ORDINARY VIOLET, ARE OLIVE GREEN IN COLOR AND OF CROWFOOT FORM.

FLOWER ANALYSIS.

III.—PANSY—NASTURTIUM—SWEET-PEA.



F the flowers we analyzed in the last chapter there was none that was irregular. Now let us dissect and carefully study the pansy, a very irregular flower and one not easy to draw at first. The reader has probably noticed the close kinship existing between the pansy and

the violet, evident from the resemblance in the plan of the flower, the chief difference lying in the greater width of the petals in the former.

We will suppose the flower to be in an erect position; then the upper petals will be of like size and color, and greatly overlap each other. This pair may be of the same color as the others, but it usually differs from them, and seldom is characterized by any of the strong markings which the lower petals possess. The second pair lies in front of the first, but the petals do not overlap each other; they simply come together at a point above the centre of the flower. Just where the lateral or side petals of the violet were bearded with yellow hairs, the pansy also is bearded, but not so strongly. It is this that makes the small white margin enclosing two sides of the nearly triangular throat.

The lower petal, in turn, overlaps the lateral ones, but does not vary from them in color, as do the upper ones; but whatever the color of the flower, whether white, purple or black, the small space just below the throat is always yellow. As with the violet, this lower petal is spurred, but it is so hidden by the appendages of the sepals which project back over it that it is not very noticeable. Observe that the sepals are just the reverse of the petals, the odd one at the top and inside of the others; though in the flower these upper ones recurve toward the stem, until in the same plane with the petals.

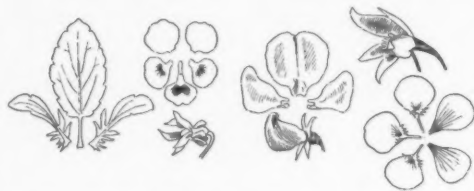
The leaves of the pansy vary considerably in form; the lower ones are broad, the higher, narrower; but our diagram is typical of such as are most likely to occur with the flowers. Then at the base of the leaves there are the two stipules, those curiously cut companions to the leaf, of which they are, in fact, a part. They clasp the stem on either side of the leaf-stalk, while in the angle of this latter the flower stem has its origin.

Not quite so well known is the nasturtium, whose upper petals are, again, similar in color and shape, while the other three are alike, each with a slender stalk. At the base of the expanded part of these lower petals is a fringe, which partially closes the centre or throat of the flower. Each petal darkens somewhat toward the centre, and the upper ones are veined with dark maroon. In some individuals—as, for instance, in the one to the extreme left of our study—there is a distinct maroon spot on each petal, this usually being the case with the lighter-colored flowers. They vary greatly in color, ranging from light yellow through cadmium yellow to deep orange.

The calyx of the nasturtium is a very curious, unequally five-lobed piece, whose parts unite and are continued backward into a long curved spur. The petals are attached to or grown into this calyx internally, just inside of each inner angle, and the whole is mounted on the stem at a point immediately under the spur.

In the centre of the flower there is much uncertainty; for as the local color of the calyx is lighter than that of the petals, the stamens do not stand out in contrast.

In other words, the calyx, even though thrown in shadow, is not darker than are the stamens, hence they are



ANALYSIS OF THE PANSY, SWEET-PEA AND NASTURTIUM.

never very noticeable; besides they often turn down and hide beneath the petals.

The leaves are not very dark, and are of a form and color not found in many plants. They are peltate; that is, the stem is attached, not to some point on the margin, but to the under side of the leaf—a little to one side of the centre, however. On the upper surface of the leaf, just over this point of attachment, is a light circular spot from which the veins radiate toward the outside.

As the pansy is not excelled in richness of color, so the sweet-pea is not surpassed in delicacy of tint or shading. In this instance I would have you compare the diagrams very carefully with the sprays of flowers,

plant, the leaves especially, which it will be well to study. You would say there were two leaves side by side; but this is not the case. Really, the leaf is pinnate; that is, has a long mid-vein, or stem, with leaflets on either side; but only the first pair of these has developed, while the second and third have been transformed into tendrils for the purpose of climbing. Thus you see the tendrils do not grow out here and there without any order, as you might suppose at a first glance. In the one to the left of the illustration the downward tending tendril is the central or main one, the others being the mid-veins of the leaflets that did not develop.

The stipules where the leaf-stalk joins the vine are two-lobed, the larger lobe standing outward and upward, and the smaller one lying down close to the stem, as best seen at the base of the uppermost leaf in the drawing. While the flower stems and tendrils are nearly round, the branches are flattened, and have a thin marginal expanse of a leafy nature.

In regard to the color of the sweet-pea, nothing can take the place of direct study, one general rule alone being applicable—that the standard, except in white flowers, is always darker than the wings or the keel.

J. MARION SHULL.

FLOWERS IN THEIR SEASON.

COLOR COMBINATIONS FOR THE PAINTING OF CHRYSANTHEMUMS IN OIL AND WATER-COLORS, WITH SUGGESTIONS FOR BACK-GROUNDS.

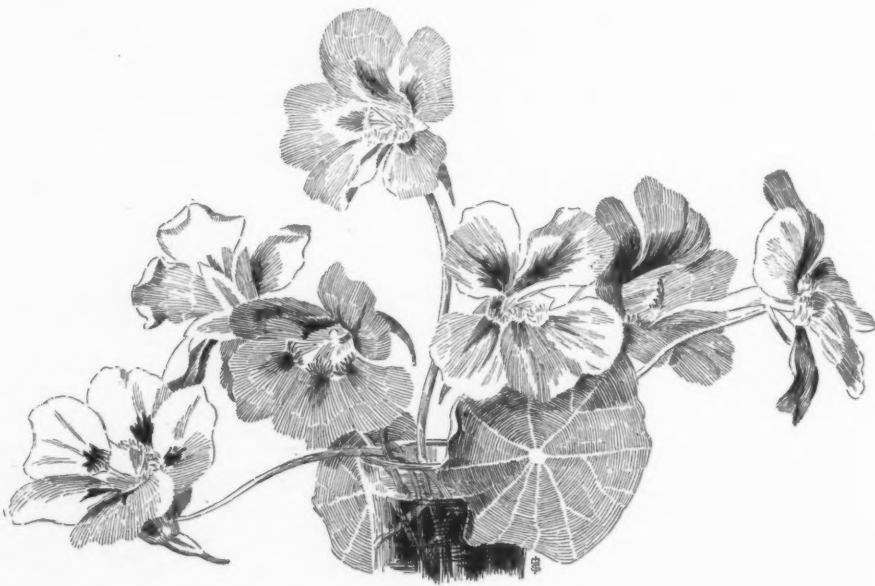
IN the many varieties of chrysanthemums now available, one may find material for almost any color scheme desired, and with some judgment in the arrangement of background, and an effort to avoid the commonplace in composition, we have unlimited opportunities for interesting and picturesque studies. To make the following suggestions of as much practical value as possible, we shall classify the chrysanthemums according to their dominant color impression, which all may recognize and understand.

I.—WHITE CHRYSANTHEMUMS.

These, we may say, are of two kinds, strictly speaking—the pure white and the cream white. Both of these flowers, considered separately, are indisputably white, but place them together, and the different quality of their whiteness becomes immediately apparent. The pure white are devoid of any tinge of color, and may be painted as follows:

OIL COLORS.—For the general (or local) tone of the light masses, mix White, a very little Pale Cadmium, a very little Vermilion, and the smallest possible quantity of Ivory Black. Deepen this tint in the darker tones. The high lights are put in with pure white, qualified by a very little proportion of the general tone. The shadows are painted with a little White, Yellow Ochre, Rose Madder, and Ivory Black. In the half tints, use with these colors a little Cobalt, adding also some Burnt Siena in the deeper touches. Very little or no white is needed here. Where the centres are a very warm yellow, mix Cadmium, White, a little Madder Lake, and a little Raw Umber. A very little Ivory Black is added in the grayer parts. Soft bluish half tints are made with Cobalt, Light Red, Yellow Ochre, and White.

Directions for painting.—We begin by massing the lights and shadows, mixing the colors as just named "for the general tone;" for the light parts, deepening



NASTURTIUMS. PEN DRAWING BY J. MARION SHULL.

as the sweet-pea is typical of all the larger papilionaceous (butterfly-shaped) flowers, including the wistaria, genista, and locust, the last of which we will examine in another chapter. A comparison as suggested will give a better understanding of such flowers in general.

The parts of a papilionaceous flower are known as the standard, the wings, and the keel, this latter being the lower petals, which are united in a manner to closely resemble the keel of a boat; a side view of this, with the calyx, is shown in the diagram. It encloses the stamens and pistils of the flower and so hides them entirely, except that near its point is seen a yellowish, darker spot, due to the stamens, shining through the semi-transparent substance of the petal. In the lower flower of the larger spray there is an excellent front view of the keel.

The petals of this flower never in any case appear flat, but are full of undulations, and the forward margins of the wings are always rolled in. Aside from the flowers there is a peculiarity about the growth of this



PANSIES. DRAWN BY J. MARION SHULL.

this general tone, if the flower is in a subdued or half light; or using more White if the flower is brilliantly lighted. Where the *pure white* is tinged with a little

in painting Antwerp Blue, White, a little Deep Cadmium, a little Madder Lake, and Ivory Black. This represents the local tone; for the deeper shadows some Burnt Siena is added to the darker colors. The high lights are delicately "touched in" with a small brush, and the colors are those given for the local tone, with the addition of more white and yellow. The student must use his own judgment here, for if the leaves show more blue or yellow in their local tones, the yellow ochre or Antwerp blue must be allowed to predominate.

II.—YELLOW CHRYSANTHEMUMS.

Under this comprehensive heading we may classify all those varieties of the chrysanthemum which partake of yellow in any degree; let us keep in mind for a guide in *drawing* the illustrations of these flowers reproduced in *The Art Amateur* this month, after studies from nature by Mrs. Clara Goodyear. The very pale lemon yellow flowers represent (let us say) the lightest value, while those of the rich, deep orange tint, shading underneath into a dull reddish brown, may be considered the deepest in color.

OIL COLORS.—Beginning to paint chrysanthemums with the lightest tint of yellow, we mix the (oil) colors as follows: A general tone of light and dark is first laid in, covering the principal masses within the outlines upon the canvas. Thus, for the lighter portions, mix White Pale Cadmium (or Medium Cadmium if a darker yellow is needed), a very little Ivory Black, and a very little Rose Madder. The darker parts, including the shadows and half tints, are laid in with Yellow Ochre, a little White, and a very little Ivory Black. Where reflected lights deepen the yellows, add a little Deep Cadmium to the local shadow tint; and if a still richer tone is desired, a very little Burnt Siena may be judiciously used.

In some of the yellow flowers, where a greenish color is seen in the shadows, a little Raw Umber may be added to the local tone with good effect, and a very little Cobalt may be permitted in the half tints, mixed only with White and Light Red.

The *green leaves* and *stems* are generally a warm green tone; and we find a hint of crimson in the calyx. Use for these greens Zinober Green (light), if you have it, qualified by Madder Lake, Ivory Black, a little Cadmium, and as much White as may be found necessary. Use a small brush in the drawing of the outlines, and load this well with color. An excellent effect is obtained at times by employing the *edge* of a small flat bristle brush, which is rather stiff, yet elastic. This brush, lightly poised in the hand, is held half-way up the handle, and if well managed the whole of a small leaf or petal may be laid in with one sweep, dragging the color quickly in the right direction over the canvas.

Background, oil colors.—A simple background is generally most effective with chrysanthemums; there is so

much complicated drawing in the subject, both flower and leaves, that the eye rests with pleasure upon a quiet tone behind the many petals. It is, of course, neces-



NATURAL GROWTH OF THE SWEET-PEA. DRAWN BY J. MARION SHULL.



SWEET-PEAS. BY J. MARION SHULL.

yellow, the same colors are used, with the addition of a little Deep Cadmium in the local tone; and if the centres have a greenish cast, a very little Cobalt may be mixed with the Yellow Ochre.

Occasionally the white chrysanthemums are very faintly colored with the faintest suggestion of pink or violet, while still to be classified as *white* flowers. In such case we simply add a little more Rose Madder or Cobalt, or both, to the local tone, and this will give the requisite hint of a dominant color.

After the color is all laid in, the student, having broadly massed the lights and shadows as directed, puts in the highest *lights* with a small, flat, pointed sable brush (for oil colors), and the outlines of the petals in *shadow* are carefully drawn with the point of the brush.

WATER-COLORS.—The paper being left clear for the lights, a delicate tone is washed over the surface to give warmth before putting in the shadows, and for this we mix Lamp-Black, Yellow Ochre, and a very little Vermilion. When this is dry, wash in the shadows with Lamp-Black, Rose Madder, and a very little Yellow Ochre. Where deeper touches of color occur, add a little Burnt Siena and Sepia. Madder Lake or Rose Madder is always useful in deepening the reddish tints.

The *stems* and *calyx* are a warm green in color. For these, mix Antwerp Blue or Prussian Blue with Cadmium, Vermilion, a little Raw Umber, and Lamp-Black. In the shadows, deepen this tone with Rose Madder, and add a little more Blue, with Ivory Black. If the under side of the flower becomes particularly illuminated by some chance ray of light, take advantage of this, and, with a finely pointed brush, increase the high light, adding more Cadmium and White to the local tone.

The *background* may be varied according to taste, though, generally speaking, some shade of warm, soft gray is most acceptable. If the scheme of color is kept light and delicate, a rich maroon or deep gray background may be used. If, on the contrary, the shadows are accentuated, and the lights kept low in tone, a delicate shade of stone gray or pale yellow, blue or violet-gray may be preferred to relieve the pervading tint of the flowers.

Draw the stems and slender leaves carefully with a pointed sable brush, and use for these

sary that this tone should be harmonious in color and agreeably managed in the arrangement of shadow. A *Warm Stone Gray*, or one showing a delicate pinkish or violet tint, especially in the shadows, will be agreeable. The new schools of painting encourage the student to look for *color* everywhere; and in making such studies as these, one may venture to leave the beaten track and (with caution) see hints of pure color where we used to look only for dull grays and browns. There is no shadow indicated in our engraving, but one may, if desired, easily be imagined to exist, placed a little to the left and below these flowers. The colors needed for the general tone of the background in oil painting are White, a little Ivory Black, Permanent Blue, Madder Lake, and Yellow Ochre.

Where an effect of shadows is desired, a tone is mixed with Bone Brown, Cobalt, and Light Red.

Directions for the treatment of yellow chrysanthemums in water-colors must be deferred until next month.

FLOWERS, FRUIT, AND STILL-LIFE.

V.—INTRODUCING A METAL VASE AND BOOKS.

THE composition shown in our illustration suggests an interesting color scheme. The background represents rich maroon or deep crimson velvet, plush, or cloth. The table is of polished cherry or mahogany, showing reflections of the objects placed upon it. The vase is of fine wrought brass or dull gold garlanded with a wreath of full pink roses. The books are of light calfskin, and inkstand of heavy cut crystal; pens of gray and white goose quills. The following hints for color combinations will be found useful.

The Background.

For this mix a general tone of rich, deep red, using Madder Lake, Bone Brown, and a little Ivory Black, and as much white as may be needed to lighten the color; this will be very little. Throw a shadow from the vase, and where this falls add a little blue to the above colors and use more black. Where the lighter parts show more color, mix Madder Lake, a little Vermilion, a little White, and add a touch of Ivory Black. Paint this heavily and allow it to get quite dry before the finishing touches are added: a little Siccative mixed with



STUDIES IN STILL-LIFE FOR OIL PAINTING.—NO. II. INTRODUCING A METAL VASE AND BOOKS.

the Madder Lake will cause it to dry quickly. Paint this background around the objects, but do not cover the whole upper part of the canvas here and then paint the books and so forth over it; for this will cause the upper colors to crack where Madder Lake is underneath.

The vase is laid in at first with two simple flat tones of light and shade, and the details added later. The light parts of the vase may be painted with Light Cadmium, White, a little Madder Lake, a little Ivory Black, and Yellow Ochre. For the shadows, mix Raw Umber, Deep Cadmium, a little White, a little Burnt Sienna, and Madder Lake, adding Ivory Black in the deeper parts. In the half tints a soft gray tone is seen; this is made with Cobalt, Light Red, White, and a little Yellow Ochre. The high lights are put in with crisp touches; use White, Pale Cadmium, a little Vermilion, and a very little Ivory Black. Paint the details with small sable brushes and pile on the high lights, using, plenty of color to give the effect of "relief." In the warm reflected lights, Yellow Ochre and Burnt Sienna may be put on over the local tone.

The Table.—Use Bone Brown, Burnt Sienna, a little Ivory Black, a little White in the local tone, adding some Madder Lake in the warmer shadows. In the half tints and reflections use Cobalt and a little Yellow Ochre mixed with some of the local tint. Try to study the effect of these reflections from nature; if the wood is highly polished, they will be quite distinct.

The Pink Roses.—Paint these with Madder Lake, White, a little Yellow Ochre, Raw Umber, and a small proportion of Ivory Black for the local tone. In the shadows use the same colors, with less White and Yellow Ochre, adding a little Deep Cadmium. The highest lights may be painted with Vermilion, Madder Lake, White, a little Yellow Ochre and a very little Ivory Black. Use very small brushes in finishing these details.

The Books.—For the local tone use Bone Brown, White, Cobalt, a little Madder Lake, and a little Ivory Black. Where there are shadows, deepen these colors, using less White, and adding Burnt Sienna. In the lighter parts, Yellow Ochre is added to the colors of the local tone, and more White is used.

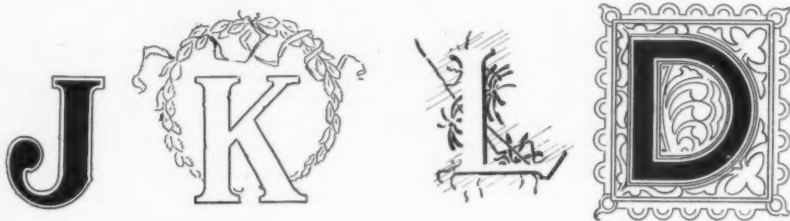
The Inkstand is painted with a gray tone simulating glass, and the high lights are sharply touched on with a stiff pointed brush. The colors for this are White, Yellow Ochre, a little Ivory Black, Madder Lake, and a little Cobalt; in the shadows add some Burnt Sienna. In the high lights use White, a little Pale Cadmium, a little Vermilion, and a very little Ivory Black. Where the darker touches suggesting ink occur, add more Black and Cobalt to the local tone.

CLASSIC PROPORTIONS for a woman are: Height, five feet, five inches; bust measure, thirty-two inches; waist measure, twenty-four inches; from the armpit to the waist, nine inches.

USE of too much turpentine in oil painting robs the colors of their brilliancy and kills the tone of the picture.



THERE are probably no objects so constantly before the eye as the letters of the Roman alphabet; yet how few there are who notice their elegant proportions or their balance of light and shade. Men of letters often do not know their letters, and some artists boast of their inability to make letters correctly, thinking that the less



they resemble sign-painters, the more they must be artists. How many of my readers can tell, I wonder, which members of the Roman M are shaded and which are hair lines, or whether the horizontal bar in the A is at half the height of the letter?

The Roman letter is the alphabet of history. It pre-

In the Roman letter the heavy strokes are known as "shade lines," the light ones as "grace lines," and the short horizontal lines projecting beyond the body of the letter as "kerns." Omitting the kerns and making all of the lines of uniform width, the letter becomes "Gothic," as in our fourth example.

The tools needed by the designer are an assortment of writing pens, a ruling pen, India ink, and cardboard or thick, laid white paper of good quality. A set of drawing instruments would be of service, but good work may be done without them. With any book or magazine as your guide, lay out your initials; do not let them wander far from established proportions. Make your drawing twice as large as the desired reproduction, and so avoid the need of trying to make fine lines. Cover any large surface with a brush; the pen is too slow. You cannot hope to imitate the mechanical accuracy of the types, and remember that it is not desirable that you should be able to do so.

Consider your subject, seize upon some salient feature which appeals to your artistic sense, and build your ornament out of this. "Ornament your construction, do not construct your ornament." When floral designs are introduced they should be conventionalized or receive a decorative treatment by being placed against an ornamental background, as shown in the Chrysanthemum illustration on this page. Unless the subject of the article has some direct reference to flowers, it is, as a rule, better to avoid a strictly naturalistic treatment.

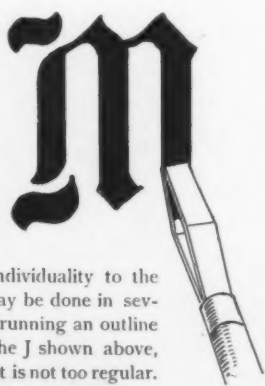
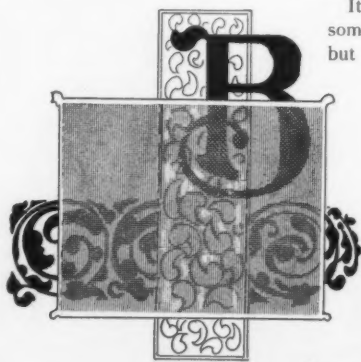
Strictly speaking, an initial letter is not an illustration, although not infrequently nowadays both appear in combination; it is not merely a typographical ornament, it is a part of the printed page, and must not be so burdened with ornament as to be illegible, nor be so different in treatment and character as to be out of keeping with its context.

Remember that white letters show larger on a black ground than black on white, the reason being that the light radiates from the white surface on to the black; hence any portion of the lettering may be intensified by the simple method of backing the letters with black.

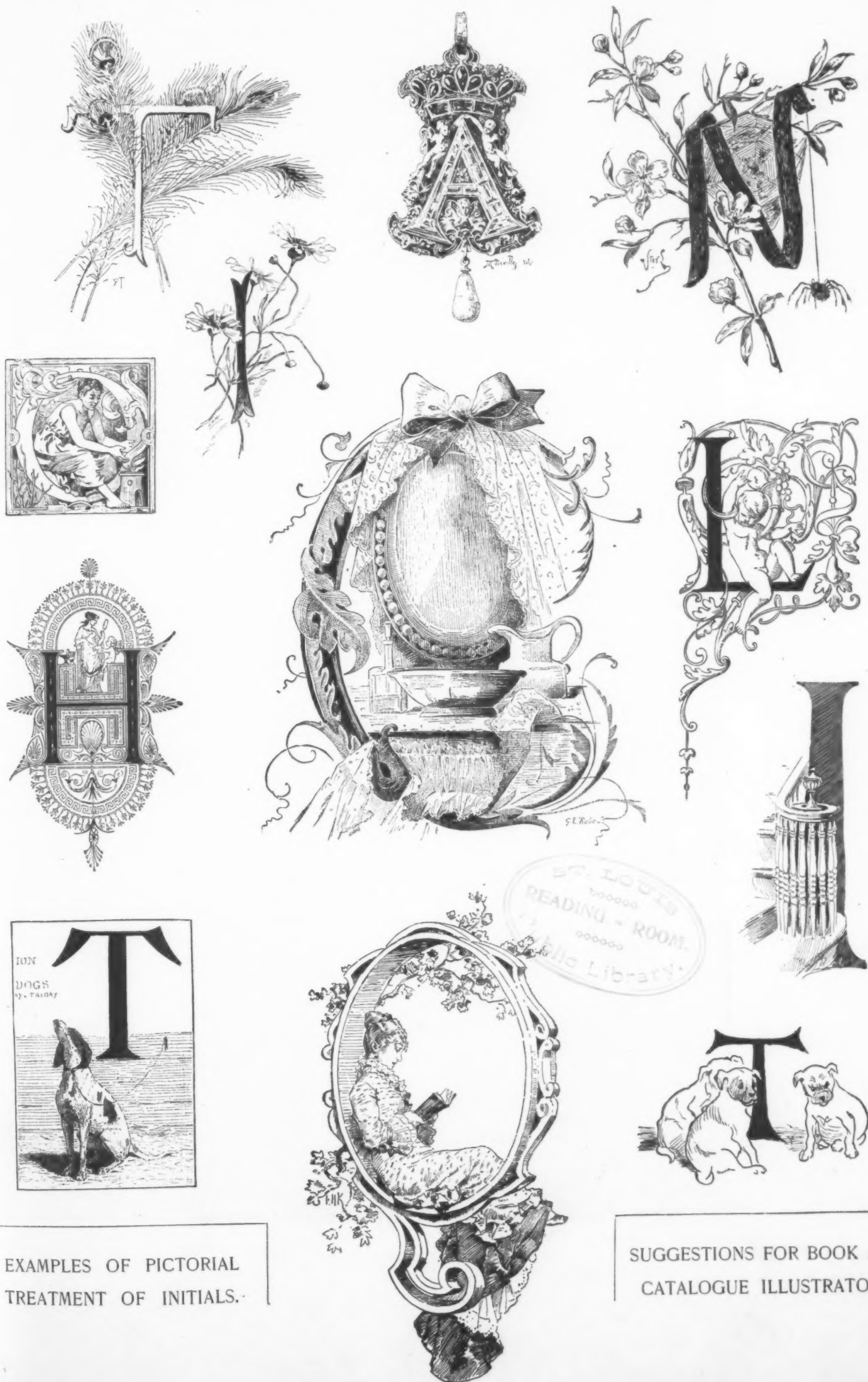
Any type-founder's catalogue will give you numerous illustrations of decorated letters, but beware of overmuch ornamentation. Letters were made to be read, so let legibility be the first consideration. Avoid letters so "shaded" as to indicate a considerable thickness of material, as though they were sawed out of wood or built of brick or mortar. A letter has no thickness; neither does it, nor can it, cast a shadow.

The Old English letter was invented by the monks during the Middle Ages, who engrossed whole books in this style. To-day such "monkery" can hardly find a reader, but this artistic and beautiful letter still survives. In a modified form it is the only letter permissible in ecclesiastical work. It can best be made by the so-called "shading pen" shown in our illustration at the foot of this page. These letters should be compactly made; too much spacing detracts from their elegant appearance. Do not make the common mistake of using an Old English initial letter and Roman for the rest of the word. Put all of your Old English letters into one line, and let that line be by itself.

Copy until you absorb enough of the spirit of decoration to produce original work. W. H. SARGENT.



character and individuality to the letters. This may be done in several ways, as by running an outline as indicated in the J shown above, taking care that it is not too regular. This suggests the use of the outline alone, omitting the actual letter, as in our next example. Sometimes the skeleton letter is shaded by making the lower and right-hand line heavier. Now if only these shade lines are used, we have, as in our letter L, a result like Faith, in that it is "substance of things not seen."



EXAMPLES OF PICTORIAL
TREATMENT OF INITIALS.

SUGGESTIONS FOR BOOK AND
CATALOGUE ILLUSTRATORS.





"MOTHERHOOD," ENGRAVED BY CHARLES BAUDE AFTER THE PAINTING BY GUSTAVE COURTOIS.

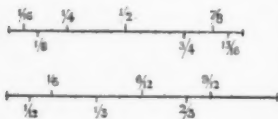
ST. LOUIS
READING ROOM.
Library

TEACHING THE CHILD TO DRAW.

v.

ONE of the best methods to cultivate a sense of proportion in the child's mind is to teach him how to divide lines upon his paper. Let him draw a line and divide it into parts, estimating, and placing marks to indicate, the divisions. First, one equally divided (bisected); second, divided into three parts (trisected); third, divided into four parts; and continue the exercise to sixths, eighths, ninths, twelfths, and sixteenths. This is much easier than it seems, if the dividing is done progressively. For instance, if the divisions are related to two, such as 4, 8, 16, divide into two parts first, then subdivide each part and continue until the mind and eye realize the value of the exercise. If the divisions are related to three, divide into three parts first.

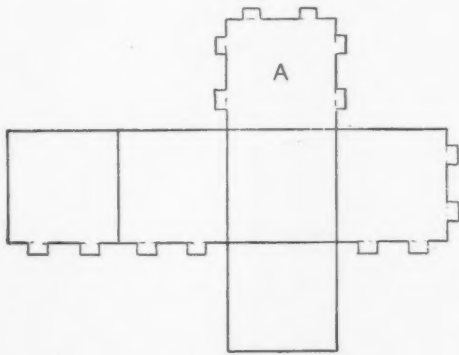
Now place against the wall three or four things of different sizes, sticks of different lengths, or something of the kind, and have our little friend *estimate* (that is the word, not *guess*) how they are related to each other as to length. Let him draw a line representing one and divide it so as



to have the proper divisions to agree with the other. Thus, if one is $\frac{1}{4}$ of the other, his first line must be divided into fourths. If it is $\frac{2}{3}$ of the first, the latter must be divided into thirds. Let him draw the second, making it the proportional length he has discovered it to be. Repeat the exercise with squares and circles until he realizes that he has an important thing to remember—proportion.

A systematic review of everything studied up to this point should follow this lesson. The teacher cannot be too careful when reviewing to have the pupil make use of everything learned. Thus, a line is straight, vertical or perpendicular to another, or it forms an acute or obtuse angle with it, and so forth. The review helps to fix all these points in the mind, until the use of them becomes automatic. Never tell your pupil these things, but by judicious questions lead him to state them first, then to draw them.

Almost every reader of The Art Amateur is able to procure, by a little exertion and a small outlay, the box of type solids, which will greatly aid in the study of form. This study embraces a thorough knowledge of each type, the facts, and the appearance of the facts when seen in perspective. Any one, for instance, who is perfectly conversant with the cube, and can analyze its facts and their various appearances, can, at the mere suggestion, relate any other object of a cubical form to what he has learned, and can draw it on the same principles employed in the drawing of the cube.

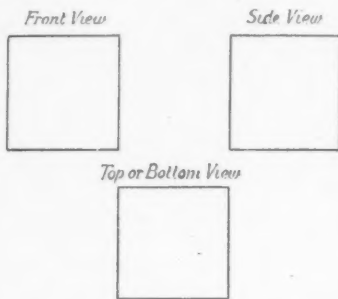


PATTERN OF THE CUBE.

By making this paper model of a cube, the child sees for himself that there are six sides to it, and that they are all equal to each other, and square. Remind him that a square is a *plane* figure, having four equal sides and four right angles.

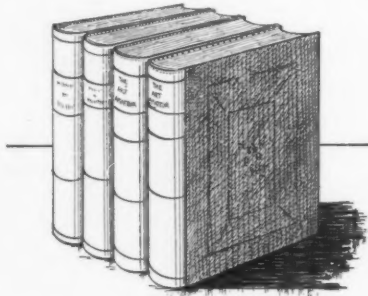
With the types before him the pupil, and the teacher also, will be much better able to appreciate and to construct them out of paper, as I will now direct; but if they cannot be obtained, the paper ones must serve, but great care must be exercised to have them true to the measurements in every way. I shall write as if you have nothing to guide you, so as to help all alike.

The cube has six equal square faces. Take a stiff piece of smooth brown paper and cut out a pattern as shown in the illustration, first marking off the squares (any size not less than four inches, but all equal), and the "ears" for pasting. Fold along the lines, bring the



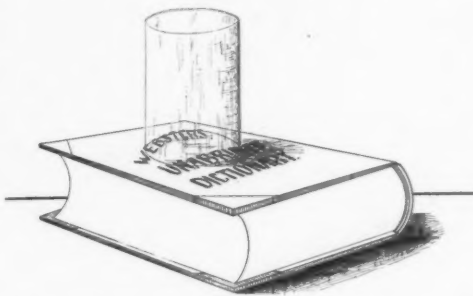
DRAWING OF THE FACTS OF THE CUBE.

edges together and paste the "ears" inside to hold the sides in position. The last set of "ears" on the "A" side may be pasted outside, if necessary. If the child



A BLOCK OF BOOKS IN RELATION TO THE CUBE OR THE SQUARE PRISM.

is old enough, let him make his own patterns and types. Nothing will help him so well to understand what he has to deal with. Mucilage, or a little raw paste made by



RELATION OF CURVED LINES TO STRAIGHT LINES, CIRCLES TO RECTANGLES.

Notice how much larger the lower ellipse of the tumbler is than the upper one, and how the farther of the two parallel curves is always sharper than the nearer one.

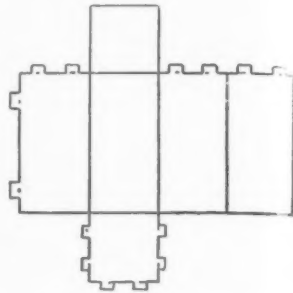
mixing cold water and flour in a teaspoon, will answer for the pasting. The patterns for the various types can be made thus without any further instruction. Do not get careless about the construction, or permit your pupil to become so. It will be best for the teacher to make the type first, and thus have it ready for the pupil, so he can discuss it fully before attempting it.

We will now discuss with our pupil the different views of the facts of the type. This seems very simple, but the discussion, the arrangement and the drawing of the views of the facts assist in the further study. Give him a sheet of paper, and let him write upon the upper side "The Facts of the Cube," as a title. Under this he may arrange "the top view," "the front view," "the side view." These three views teach him the three dimensions of all objects, height, width or length and thickness. Let him look at the cube from the three positions before he draws them, and decide for himself what they are.

Before laying the cube aside (it should be carefully

preserved for other uses), we must impress upon the pupil's mind everything that we find connected with it, so he may the more readily relate other things to it. Let him take it in his hand and count the corners, (eight), the edges (twelve), the planes (six). Let him see which planes are parallel and which are perpendicular to each other, which edges have these same relations; how the corners are all right angles; how the edges are all equal. Place it on the table and let him find the horizontal lines, the vertical lines, and the oblique lines (after drawing diagonals and diameters in the squares), and the right and acute angles.

The application of the lesson follows. The pupil may be given a small oblong-covered box, and asked to point out the difference between this and the cube. He finds that everything is exactly like the cube, except that it is longer one way. This gives us the opportunity to teach him what an *oblong* is, and to have him prove that he draws it just as he would the square, except as to its length. Introduce the words *length* as compared to *height*, *height* as compared to *length* or *width*, and both height and width (or length) as compared to thickness. Turn the box on end and let him see that the height and length are the same, as compared with the other position, where they are different.

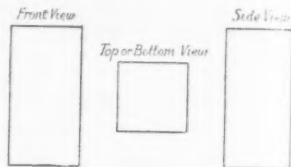


PATTERN OF THE SQUARE PRISM.

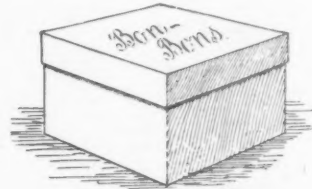
By making this paper model of a square prism, the child sees for himself that there are six sides, but they are not all equal, as in the cube; four of the sides are rectangular parallelograms and two are squares.

We now make the pattern for the square prism, and proceed to draw the views of its facts, teaching him the name and having him analyze it as he did the cube. We will next suggest to him to select, from objects in the room, such as are related to the cube and such as compare with the square prism. Let him make a drawing of one of each class, like those he has just made, giving the views of the facts in the same way, and including the details in the drawing as far as he is able.

By "details" I mean any inside lines. Thus the drawing of the facts of a cigar-box might include the lines which show the border, the revenue stamp across the end of the box or the top, and so forth. The views of the facts include no perspective. Every plane—the top, the side, etc.—must be drawn as it



FACTS OF THE SQUARE PRISM.



BOX RELATED TO THE CUBE.

is seen at right angles to the line of sight. The "line of sight" is an important thing to understand. Hold out a straight stick or rule, and look along it at some object. This imaginary line along the rule to the object is your line of sight. Turn the rule so it points in different directions, still looking along it, and you will realize that you have an innumerable number of lines of sight. Now hold the cube so that one plane is perpendicular to the line of sight, and you cannot see anything else. This gives you *that fact* of the cube. Other facts are obtained in the same way.

STANSBURY NORSE.

THE PORTRAIT OF VIGEE LE BRUN.

(See Color Supplement.)

DIRECTIONS FOR PAINTING THIS NOTED ARTIST'S PICTURE OF HERSELF, IN OIL AND WATER-COLORS.

THIS celebrated picture of herself by Madame Le Brun has a charm of line and color which is entirely removed from the conventional "portrait head" of modern times. The student who will make a careful copy of our reproduction will acquire many hints which should prove valuable in painting from life. The original picture is in pastel, but may be equally well carried out in oil colors.

OIL COLORS.—Select a canvas of rather fine texture if the copy is to be the exact size of the colored plate. Should the painting be carried out on a larger scale, a somewhat coarser canvas, of double priming, will be more satisfactory; this, however, is a matter of individual preference.

Draw carefully, with a pointed charcoal, the general forms of the composition—a correct outline will here be sufficient. The shadows are then rubbed in with Burnt Siena and turpentine, a medium-sized flat bristle brush being used for the larger planes, in connection with a finely pointed sable for drawing the details of the features. In copying, it is quite permissible to measure the actual proportions of the figure, so that the construction may be correct before painting; it is, however, more advantageous for the student to make his drawing right through comparative measurements, as this exercise goes toward training the eye for drawing from life.

For the background use a medium tone of brown gray, which may be mixed as follows: Bone Brown, Yellow Ochre, White, a little Ivory Black, and Madder Lake. It may be observed that these colors in combination are carried largely through the shadows in the whole composition, subject to modification by other positive colors. Let us

take the brown hair, for example. This is lighter in general effect; and yet, with a distinct variety in the proportions, we may utilize, as a basis, the same brown tints which we have mixed for the background.

In painting the hair, we shall need Yellow Ochre and also a little Madder Lake in the lights; and in the shadows we omit the White, and add Burnt Siena with Ivory Black in the deeper touches, especially at the back of the neck, beneath the ear, and behind the curve of the forehead on our right side.

The flesh tints are warm and delicate. Use plenty of pigment when laying in the general tones of light and shade, adding a little siccative to the oil for a drying medium ("Siccative de Haarlem," one third; or "Siccative de Courtray," one eighth, is a good proportion, and Poppy Oil gives a satisfactory result in this combination.)

Lay in the light portions of the forehead, cheeks, nose, and chin, with a medium tint made with White, Yellow Ochre, a little Cobalt, Madder Lake, a very little Raw Umber, and Ivory Black. Follow the coloring of the picture before you as closely as possible, lightening, perhaps, a very little, the blue-gray half tints. The colors used here are Cobalt, a little Cadmium, a little Madder Lake, White, and a very little Raw Umber. A warmer tint of red may be given to the cheeks and nose by mix-

ing more Madder Lake (to which a little Vermilion has been added) with the local tone. The eyebrows and lashes may be painted with the same colors given for the hair, with the addition of more White and Yellow Ochre to the local tone. The eyes are a soft hazel-gray tint, and for this we may mix Bone Brown, Yellow Ochre, and a little Cobalt, adding Madder Lake in the deeper touches. The dark spot in the centre (the pupil) is painted with pure Ivory Black and Burnt Siena; a touch of Cobalt is added in the lightest part. The white of the eye is laid in with a soft tone of blue gray, for which we mix Light Red, White, and Cobalt, deepening the tone beneath the lids with Raw Umber and Madder Lake. In the highest light we may add Yellow Ochre and White mixed, using a small pointed sable brush. A little Bone Brown and Madder Lake may be used to deepen the shadow around the iris and beneath

Yellow tint, and the White is omitted. In the high lights mix Cadmium, White, a little Vermilion, and a very little Raw Umber. Paint the touch of red drapery with Vermilion, Madder Lake, White, Yellow Ochre, and a little Ivory Black. In the shadows, mix Bone Brown, Madder Lake, adding a little of the medium tint where necessary.

In finishing, take up the small details of the features, and add touches of fresh color, Vermilion and Rose Madder, to the lips and nostrils where needed.

The colors for the background are Raw Umber, Bone Brown, Cobalt, Madder Lake, and Yellow Ochre.

IN PASTEL.—A select canvas, or paper, rather fine in quality, should be well stretched, and the outlines of the design then carefully drawn or transferred upon it. If the young painter is not an expert draughtsman, he will save much time by transferring the outlines of the features and figure to the pastel paper.

Draw in the principal masses of shadow within the outlines, using a rather soft red-brown crayon (cover the spaces with a flat tone). The shadows of the hair and drapery may also be now rubbed in with a brown-gray crayon, so that the general effect of the composition may be secured. Leave the lights clear. Rub in the background first, using a soft yellow brown beneath a warm gray crayon. Rub the gray over the brown, and blend together slightly with the finger. The white head-dress may be put in next, and also the muslin kerchief at the throat. Rub in for these soft blue grays over yellow for the local tints, deepening the shadows with a darker yellow grays. Keep the high lights till the last and rub them in crisply with the lightest pale blue, gray, and yellow white. The blue dress as a mass of color is warm and bright. In painting this, select from your box thin shades of blue matching the tones in the color plate as closely as possible. Rub in a warm reddish-brown undertone for all the shadows, and then fill in

the lights with the correct shade of blue. Do not blend these adjacent tones until the canvas is entirely covered, and then use the tip of the little finger along the edges of each color plane, rubbing gently until all are united. The flesh tints need the most careful study, and must be rubbed in with simple flat tones, as follows: For the light masses rub a soft yellow-pink flesh tint over the local tone, meeting the shadow tints, but not overlapping the darker masses. Add carmine to the cheeks, lips, and chin, and rub in the soft gray half tints, uniting hair with flesh. In this way cover the whole canvas, and where the exact color cannot be found among your assorted crayons in the boxes, learn to manufacture the tint for yourself by rubbing two or even more crayons together, just as we would mix colors in oil. In painting the eyes, great care should be observed in the drawing of the lids and the iris, also in the forms of the eyelid; a slight mistake here will exert a strong influence in the expression.

In completing the drapery a soft white crayon is used, held flat to put the finishing effect to the high lights upon the white cloth. Sharp gold lights are put on where the fringe shows upon the border, and a pointed crayon of reddish brown is used to define the shadows. One may safely refer to the colored plate for the finishing touches.

M. B. O. FOWLER.



"THE ROSEBUD." PORTRAIT AFTER THE PAINTING BY SIR THOMAS LAWRENCE.

the lids. Paint the mouth with Madder Lake, Vermilion, White, Yellow Ochre, and a little Ivory Black for the local tone. In the shadow add a little Burnt Siena and Cobalt. Where the warm lights are seen on the upper and under lip, mix Vermilion, Madder Lake, White, a little Cadmium, and a very little Ivory Black.

The blue dress may be painted with a local tone of Antwerp Blue, White, Yellow Ochre, Madder Lake, and Ivory Black. In the lighter and warmer parts add a little Medium Cadmium, and in the richer touches of dark, use Burnt Siena and Antwerp Blue, with Raw Umber.

The blue-white drapery on head and throat may be painted in with a general tone of blue gray (in light and shade), and the high lights added later; for this use the same colors given for the blue dress, but in different proportions. More White and Yellow Ochre are added, with less Black, and no Antwerp Blue is used, but a little Cobalt may be added to the local tones and intensified in the half tints. Where the gilt fringe and trimmings are seen, paint these with a small brush, using the following colors: For the local tone of the gold, mix Yellow Ochre, Medium Cadmium, White, a little Madder Lake, and a very little Ivory Black. In the shadows, Burnt Siena and Raw Umber are added to the

CHINA PAINTING.

TREATMENT OF "THE ROSEBUD" PLAQUE.

EITHER a round slab or a plate will be suitable for the portrait given on the preceding page. If the latter be chosen, use such a border as will suggest a



DECORATIVE PANEL IN BOUCHER STYLE.

THIRD OF THE SERIES BEGUN IN THE ART AMATEUR LAST MONTH.

frame; for of course such a subject as this can be considered only as a picture: it would be unsuitable as a decoration of any object for table use.

Having made a delicate and correct tracing on gelatine tracing paper, attach it to the china by means of two slips of mucilage paper, pasting only at the top. Under the drawing place a piece of black transfer paper, black surface down, and, with a tracer, carefully follow the drawing, looking now and then to see that the impression is neither too strong nor too weak. Retouch with India ink, which, being diluted with water, will not be disturbed by the turpentine presently to be used in painting.

Cover the face, chest, and upper arms with copaiva to which has been added a little clove oil. This medium will keep the color open, so that one may work on it for some time. The Dresden colors will be the best to use.

Cover the high lights with a wash of Canary Yellow tinged with Pompadour. Model the cheeks with pure Pompadour. Between the brow and eye, across the bottom of nose, under the chin and over the shadow of the neck, wash Yellow Brown tinged with Pompadour, using it about twice as strong as the flesh wash on the lights. Into this wash, which really covers the general plane of shadow, model cool grays in all the medium shadows. Make this gray of about equal parts of Turquoise Green, Violet-of-Iron, and Gray for Flesh. All the delicate shadows on the temples, nose, chin, and chest are of this cool gray. Violet-of-Iron and Sepia should be used in the few dark shadows, under the arms, on the neck, nostrils, tip of the nose, and in the deeper accents about the eyes. With Finishing Brown delicately suggest the eyebrows.

So much should be accomplished in about forty or fifty minutes, after which use a slant stippler to softly unite the tints, beginning with the flesh color, passing into the pink of the cheek through the delicate grays, and, finally, putting in the darkest shadows.

Use Pompadour to shade the lips, observing that the high light is on the lower lip.

For the blue eyes, take equal parts of the above-mentioned cool shadow and Deep Blue Green (French). Paint the iris with this combination, observing the light and shade. For the pupil, use Gray for Flesh warmed with Pompadour. Melt the upper edge of pupil into the iris, and this into the warm reddish shadow suggesting the eyelash. In beginning the hair, lay oil over the surface that it may be softly painted. For this first firing lay shadows only, using Finishing Brown, which fires a natural gray brown, capable of being toned to almost any desired hue.

The drapery may be delicately painted with Apple Green and Carmine No. 1 mixed to a soft gray. The lights being left white, there is an effect of a white frock which may be contrasted by a rich, dark red sash, the high lights of which may be Carmine used delicately; the medium tones Deep Red! brown and the darkest shadows Violet-of-Iron and Violet-of-Gold. If in the second painting the high lights of the frock are washed with pink and a few touches of Violet-of-Iron laid in the dark shadows, there will be an effect of pink drapery which, if contrasted with a deep blue sash, would lend pleasing color to the composition.

The pearls should be shaded with Apple Green

and Carmine for the general gray shadows. For the dark shadows, add Violet-of-Iron to the gray. In the final fire, touch the high lights with Relief White.

Do not paint the background for this firing, as the oil or turpentine carried in the brush might run into the flesh. It requires skill and practice to lay moist color successfully against dry, unfired color.

With a dust knife or needle remove any particles of lint from the painting. Clean the high light of the eye perfectly, and look to all the lights on face, hair and drapery. Give a hard fire.

At the beginning of the second painting, lay in the sky first of all, not fearing to let the color run against the flesh, as it may easily be wiped away. Use Sky Blue and Pearl Gray for the general blue tones above, and Gray for Flesh, warmed with Violet-of-Iron and tempered with Pearl Gray for the shadows, observing the gradations of the copy. Paint the sky thoroughly and with as much finish as possible, leaving only the retouching and strengthening for the third and last firing.



ROCOCO MOTIVE FOR CHINA DECORATION.

Touch the high lights of the hair with Yellow Ochre tinged with Finishing Brown. Use this mixture a little stronger for the half tones. Reinforce the darkest shadows of the hair with Finishing Brown, into which a little Violet-of-Iron has been mixed for warmth.

The high lights of the flesh probably require no further wash of color. Only the half tones and shad-

ows need, as a rule, any further attention. Should the flesh wash seem too pale, you can easily remedy this by proceeding as in the first painting. Otherwise, cover the face with oil as before and build the half-tones and shadows in the same manner as in the first painting. By careful work about the mouth and eyes endeavor to secure the expression of the original. Violet-of-Iron may be used for the strongest touches in finishing the



DECORATIVE PANEL IN BOUCHER STYLE.

FOURTH OF THE SERIES BEGUN IN THE ART AMATEUR LAST MONTH.

shading about the mouth and nostrils. The sash and drapery may be touched in the shadow portions each time. The lights and most of the half tones can be secured in the first painting.

Try to paint all simply; touch a certain fold or section of drapery but once or twice—give a crisp touch on a pearl, and pass at once to the next.

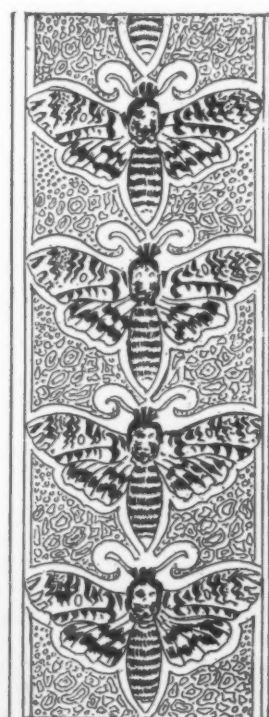
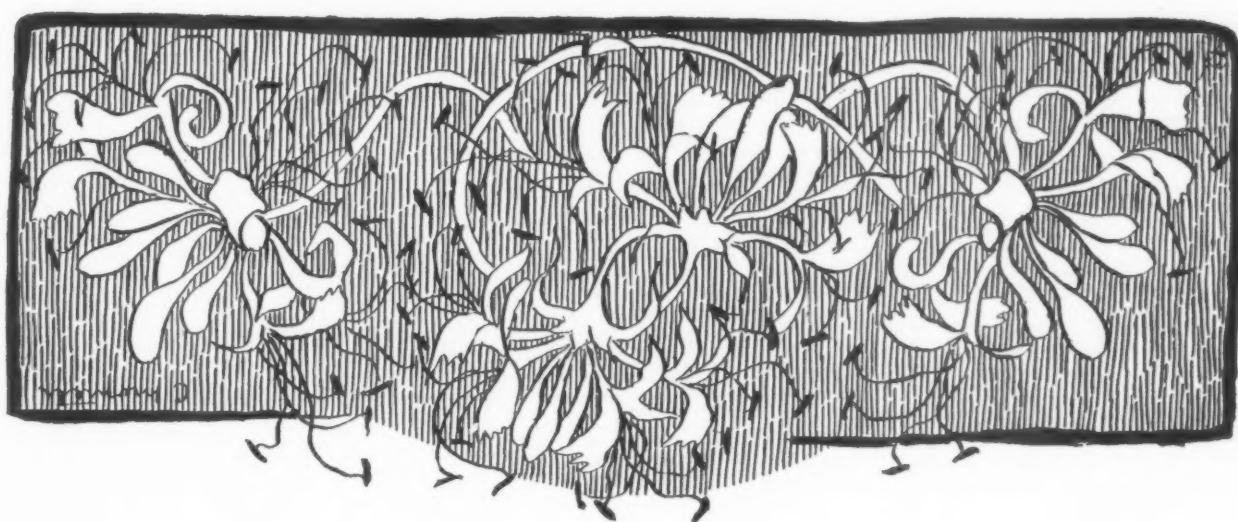
The second and third firings should be strong, but never stronger than the first. Little Flux will be needed to glaze the colors if a very strong fire is used. If only a moderate firing is practicable, use more Flux. In this matter of glaze, be guided by the result of the particular firing you employ. L. VANCE PHILLIPS.

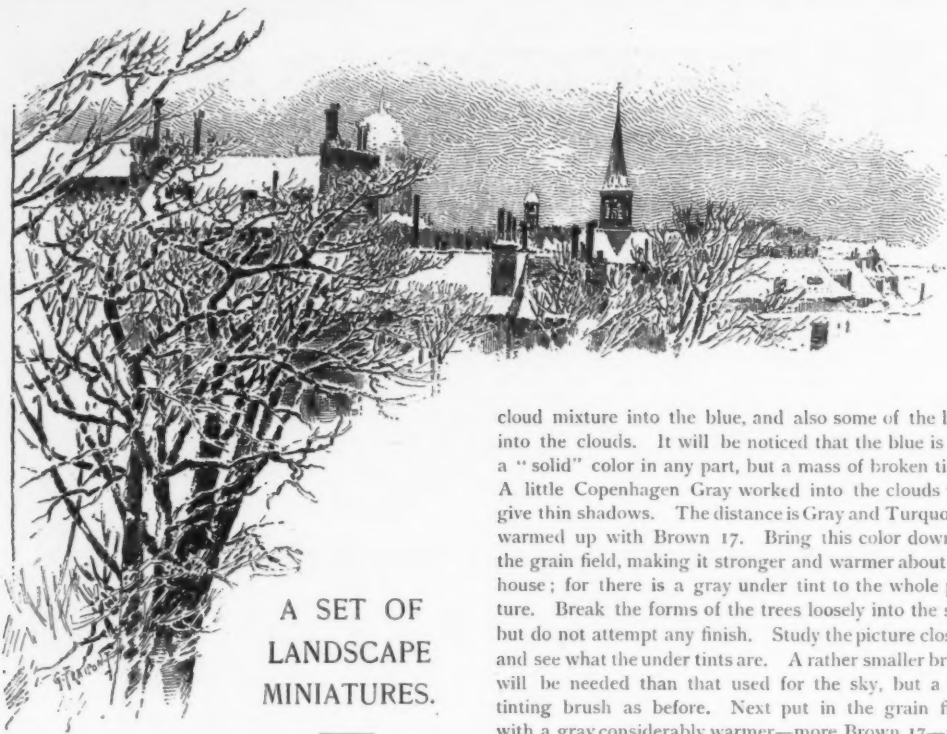
Don't try to do work of any pretensions without a reasonable color list to fall back upon. You may do a variety of work with three or four tubes; but there are times when all the others in your box will be indispensable. Some experts like to work with seven colors alone: Green, Brown, Yellow, Blue, Purple, Carmine, and Black. But they know the strength and nature of their colors, and the limits of their work. You may add Mixing Yellow to Moss Green V to make the tint of Moss Green J; at the same time, without experience, you may underestimate the amount of yellow used, and be disheartened to have it turn out a sickly color necessitating another firing, which under some circumstances would pay for the missing tube.

DON'T try to work without proper tools; a case-knife or paper-cutter will not take the place of a palette-knife. Better try one color with the necessary brushes, mediums, and conveniences, than a whole outfit of tubes, when one has to trust to

luck or some makeshift for the rest.

A WELCOME addition to the tea-table, and which it will be well to put on the list of Christmas gifts, is a tea strainer with a drip bowl, the two forming one article. There is room for small flowers, or it may be simply tinted and gilded, and have a monogram in gold and enamel.





A SET OF
LANDSCAPE
MINIATURES.

SUGGESTIONS FOR PAINTING A SET OF A DOZEN
FROM SUBJECTS SELECTED FROM THE ART AMA-
TEUR COLOR STUDIES.

IN painting a set of landscapes, the plan of combining oil and water-colors will be found of inestimable advantage. This was discussed in the July and August numbers of *The Art Amateur*, and to avoid repetition the reader is referred to those articles. In the present case we will work over the unfired water-color ground with oil colors, thus getting very nearly the benefit of two firings in one. The luxury of laying in the whole of our picture with the color still moist enough to blend, working a reasonable length of time, and, after drying, working up the detail in oil with as much freedom as on a fired ground—even removing color to make corrections to a certain extent—the pleasure of all this once experienced will never be relinquished. Besides the water-color furnishes a lovely ground to work on, without fear of disturbing the under coat, and so keeping the tints pure and distinct.

Choosing a coupe plate of irregular outline, or with an ornament at the edge, design in the centre a border of light scrolls for raised gold as a frame for the picture, leaving the opening about five inches. The space between the frame and edge of the plate can, after the picture is made, be tinted Light Ivory Yellow, Turtle-dove Gray, or any neutral color that will harmonize with everything, and then, the raising laid, all is ready for the first firing.

Select all the material for the landscapes at first; for in that way it is much easier to keep the set of uniform interest than if only one subject is thought of at a time. And do not try to get too much into one picture—the more simple it is, the better; but let each one have some special point of interest. Some artists will have their own work from nature to supply them with subjects. Those who have not can do no better than select from the many suitable subjects to be found in *The Art Amateur's Illustrated Catalogue of Color Studies*. In any case, it would be well for the novice to copy from these at first, and so acquire ideas of handling, of colors and under tints, which, later, they may learn to apply to original subjects. [Such a set of models will, on request, be supplied free of charge, as a premium, to any subscriber for 1897.—Publisher of *The A. A.*]

The Art Amateur color study No. 128, "Harvest Time", would be an excellent subject to begin with. Put in the upper sky with Light Sky Blue, Pearl Gray, and a little Turquoise Blue, and the lower part with Pearl Gray and Carnation, with a touch of Ivory Yellow (see the August number for directions for preparing the color). Use plenty of the slow-drying medium and a flat tinting brush at least one half inch in width. Lay the color with quick, firm strokes, and it may be touched lightly with the hand to take down the brush marks, but not by any means to make an even tint. Blend the two colors softly at the edges, and break a little of the

cloud mixture into the blue, and also some of the blue into the clouds. It will be noticed that the blue is not a "solid" color in any part, but a mass of broken tints. A little Copenhagen Gray worked into the clouds will give thin shadows. The distance is Gray and Turquoise, warmed up with Brown 17. Bring this color down to the grain field, making it stronger and warmer about the house; for there is a gray under tint to the whole picture. Break the forms of the trees loosely into the sky, but do not attempt any finish. Study the picture closely and see what the under tints are. A rather smaller brush will be needed than that used for the sky, but a flat tinting brush as before. Next put in the grain field with a gray considerably warmer—more Brown 17—and Pearl Gray, and less blue; in the foreground making about the color of the shadows, and at the farther side take of the gray partly with the finger, and break in a little Yellow Brown and Light Sky Blue. In like manner put in the warm yellowish lights just under the hills, and the bright lights about the edges of the stacks of grain. The color will remain moist enough, if the slow-drying medium has been used to keep everything soft and in harmony.

Now, holding the plate on a wire toaster, dry it over a gas or coal oil stove; have the flame rather low, and keep the plate in constant motion. It will soon begin to dry at the edges and the dull look creep over the whole; be careful not to burn it. Then with a sharp scraper go over the work until it is perfectly smooth to the touch. As these colors have the faculty of absorbing moisture from the atmosphere, the plate should not be exposed to dampness. When not working on it keep it in a close closet or box.

Now comes the most fascinating part of the work. The picture may be finished either in oil or water-color. We will suppose it to be oil. The ground has a velvety softness, that takes the color more pleasantly than the plain china or than a first groundwork in oil, and being slightly absorbent, it is necessary to use a little more lavender. The nicest camel's-hair brushes are wanted, and sometimes a small-sized tinting brush is useful. Set the copy quite a little distance away, as it is the effect only that is wanted now. The handling must necessarily be more delicate and a higher finish must be given to the picture that is to be examined at close range than to one to be hung on the wall.

Notice how much gray there is in the trees; preserve the under tint, and work in more as necessary. As you are using identically the same colors, all is sure to harmonize. Keep a very little Pearl Gray in the greens, and use color delicately, always working from the lightest to the darkest. You can go over it as often as necessary, and so get strength and variety of tints without danger of them becoming heavy. Use the Moss Greens and Brown Green with sometimes a little Green No. 7 and Yellow Brown. The trees at the left have much less color than those about the house, and one of them needs a little Carnation. The Browns 108 and 17 with a little Carnation are wanted in the stacks of grain. Look for the gradation of strength and color in them, and do not lose the sunny light about the edges. It is strict attention to all these details that will make the miniature copy a success. Break plenty of Pearl Gray into the green of the foreground, which must not be allowed to become too rank. If it is necessary to remove color, do it with a soft brush, damp with alcohol.

The picture can be dried off now by heat. If the china is made just too hot to bear the finger it is enough. Go over with the scraper, removing all dust, and then strengthen details as desirable. After firing, it will be found that although the whole picture is slightly softened, nothing is lost; the colors are quite as

distinct from the ground tint as though it had been fired first; therefore, it is quite necessary to keep all detail soft.

As another firing is required for the gold, it gives a chance to retouch the picture, which may be done with either the oil or water-color. If broad tints are to be changed, possibly the latter would be best. There is no excuse for sharp, hard details in a picture managed in this way, and atmospheric effects and values can be as truly rendered as in the copy. The following list made up from *The Art Amateur's Catalogue of Color Studies* will furnish excellent models for our landscape miniatures. I shall, later, give suggestions for the treatment of each one of them in mineral colors: No. 128, "Harvest Time," by Carle J. Benner; No. 217, "The Fisherman's Return" (Moonlight), by Annette Moran; No. 249, "Sunset on the Sound," by Carl Weber; No. 246, "The Streamlet by the Wayside" (Summer), by D. F. Hasbrouck; No. 261, "Indian Summer," by Bruce Crane; No. 263, "Sunset in Connecticut" (Winter), by A. Huser; No. 264, "The Light Ship," by Edward Moran; No. 266, "The End of the Day," by R. J. Wickenden; No. 273, "An Opening in the Forest," by R. M. Shurtleff; No. 280, "Sunset on the Inlet," by Carl Weber; No. 288, "Summer Noon on the Mohawk," by Edward Gay; No. 304, "Apple Blossoms" (Spring), by Bruce Crane.

C. E. BRADY.

THE SUPPLEMENT DESIGNS.

The borders numbered from 1717 to 1721 will be found useful for many other purposes than those suggested in the following treatment of the designs: No. 1717, for the top of a bowl. Set the design half or three fourths of an inch below the edge, and tint the space below. Carry out the fine lines with tiny dots of raising, which must be uniform in size and evenly spaced. The leaf-like forms must be carefully modelled, to produce a well-balanced effect.

No. 1718, for gold or monochrome decoration for a cup and saucer, would be very dainty on the white china. It might also be carried out in colored enamel, or in white on a tinted ground. This last would give a very simple and beautiful effect; the lines would be formed by small dots.

No. 1719 would be effective either in two colors of gold, or in gold and color. Outline the centre ornament with an exceedingly fine line of raising, using Green Gold for this and Roman Gold for the other parts; or the space may be filled in with color, gilding the outline and the disk in the centre. On the disk put five dots of colored enamel. Unless a special gold enamel is used, the spaces must be cleaned off. Put in the rest of the design with a flat wash of raising, and form the lines with dots. No. 1720 is a design for gold, to be laid on the plain china (without raising); the heavy parts may be relieved by a very delicate line of red. No. 1721 would make a good finish for the base of a large lamp or vase. If the design is laid in with a thin and perfectly even coat of raising, and the whole vase is gilded solid, it will, when scoured with the glass brush, have a neat effect on the burnish.

The Violet Decoration for Plate No. 1716.—Mrs. Calhoun furnishes the following directions for the treatment of her dainty design, to which of course scant justice can be done in a rendering of it in black and white. For the light violets use delicately a combination of Deep Violet-of-Gold and one third of Deep Blue Green, shading with the same in stronger tones; for distant effects, mix Warm Gray with a touch of Deep Blue Green, and for the centre Silver Yellow. The dark violets are laid in with Deep Violet-of-Gold and Deep Blue mixed. You can produce all the varieties of Purple and Lavender Violets, by varying the proportions of the colors given. In the leaves, use Moss Green for the foundation, shaded with Brown Green and touches of Chestnut Brown in some of the leaves, adding a little Blue Green when the under side of the leaf is seen. Distant leaves are treated with Deep Blue Green, Moss Green and Warm Gray mixed; add a transparent wash of Sepia here and there to darken the shadows. For the tinted edge, use Apple Green and mixing yellow, the effects being broken by the scrolls of gold which will be applied for the second firing. Beneath the design lay in a soft wash of Yellow Brown and blend into centre of the plate, which is left white. The effect of the completed decoration should be that of lightness in the extreme distance, with stronger effects in the background.

The Tea-set, No. 1725, shows a heavy ornament on the ware, which may be tinted one color, and the body of the object may be tinted another to correspond. Light Ivory Yellow and Brown would do well, and the ornament might be slightly picked out with gold. *Unfluxed gold* must be used over color. If the decoration is made as represented, the stems will be in raised gold, but they might also correspond with the strongest color used in tinting, which in this case would be Brown. Put them in a medium strong tint, and accentuate on the shadow side with sharp touches. The flowers will be in the natural colors: Light Sky Blue and Violet-of-Gold for the violets. Deep Red Brown—very delicate—for those on the teapot, with Brown 108 tipped with Violet-of-Iron for the Calyx. The wax berries (cup and saucer) will be shaded with Pearl Gray, and the little white flower shaded gray and tipped with pink.

WINTER STUDIES.

Can we find a better employment for the long winter months than taking up some new plants and studying them thoroughly? Those who have access to greenhouses, or, better still, have collections of their own, will naturally have the advantage; but every one can do something in this way. Buy a pot of cyclamen or primroses—both are flowers that should be much better known to the china decorator; study the plant in all its ways. Make sketches of leaf and flower in all stages of growth and all positions and lights. Make designs from it both natural and conventional, for various uses. See how many arrangements can be made for one purpose—the decoration for a plate, for instance. Make studies in monochrome, in order to distinguish the color from light and shade. Make outline drawings both above and below the natural size. Do all this on paper and at odd times, and you will soon find that you are getting together considerable information on the subject. Then transfer some of the best results to china. Find out what treatment brings out the peculiar effects of color and textures, what relation the grays and shadows bear to the lights, and what background suits it best. The tinting of calyx and stems often change with the color of the flower, and all leaves are not simply green. They show many tints at different stages of growth. Some have a furry surface, some a bloom, and others are bright and shining; all this affects the character and distribution of the lights. One may study a plant for weeks and find out something new all the time; the work comes to be very fascinating, and it is self-evident that, with such training, the eye becomes quicker to perceive and the hand surer to execute.

THE BOOK OF THE CHINA PAINTER, by Mrs. L. Vance Phillips, a sumptuous quarto of over three hundred pages, handsomely bound and profusely illustrated in the text, and with six plates exquisitely printed in gold and colors, is so complete that at \$3.00, the publisher's price, it is surely the cheapest book on the subject in the market. The sales have already reached a considerable figure; but both author and publisher are desirous that the price shall not keep a copy of it out of the hands of any reader of *The Art Amateur* who may want it. With this in view, by a special arrangement it has been decided that until further notice *The Book of the China Painter* and a year's subscription to *The Art Amateur* shall be offered for only \$5.00.

CHASING over gold is such a simple process for the china decorator who has a steady hand and some knowledge of ornament that it is surprising that it is not practised more by amateurs. If a little gold, just as it comes from the kiln, is drawn on with the point of the blood-stone or agate, a keen polished line is the result. A chasing tool is simply a pointed blood-stone or agate of a superior kind, and it may be manipulated to produce very beautiful effects. As the work proceeds, it will require cleansing by means of whiting.

MISTLETOE being a pretty and seasonable decoration for Christmas gifts, it may be worth noting that it can be quickly and effectively represented in two colors of gold. Lay in the whole design with a thin and smooth coat of raising. Then, with exceedingly fine raised lines, touch up the whole in such a manner as to suggest and help the play of light, partly outlining the leaves, giving a hint of veins, etc. Afterward cover the berries with silver or green gold and the leaves with

Roman gold. A pleasing addition to this is made by painting other sprays in gray only, the lines, of course, harmonizing with those of the gold decoration.

THE NATIONAL LEAGUE OF MINERAL PAINTERS' EXHIBITION.

THIS notable exhibition, recently held in Cincinnati, at The Art Museum, was the most important one in the history of The League. The latter now includes eight clubs, from different parts of the country, viz.: The New York Society of Ceramic Arts, The Brooklyn Society of Mineral Painters, The Jersey City Club of Ceramic Arts, The Wisconsin Club, The Chicago Club, The Detroit Club, The Louisville Pottery Club, and The Porcelain League of Cincinnati. The Chicago and Louisville Clubs have entered during the past two months.

It was particularly interesting to note the growing tendency of conventional or semi-conventional work to supplant the realistic, and it must be admitted that this healthy influence contributed much to the dignity and repose of the entire exhibition. The Cincinnati Club showed more of the purely conventional than any other organization represented; and with the exception of the exhibits of a few members of The New York Club, led in individuality as well as in excellence of technique. The work of Miss Anna Riis showed very beautiful execution throughout even her most intricate designs, and that of her pupils was marked by equal thoroughness and accuracy. The exhibit of Miss Riis included some handsome plates in the Royal Copenhagen style, and a very lifelike miniature of a boy. We notice that her flesh tones are richer and purer since her visit to Paris last summer. An entire dinner set in old blue and with violet decorations, by Miss Helen Peachey, was marked by genuine artistic feeling, while each piece was perfect in execution. Mrs. Greenwald and Miss Weighell sent good conventional work in gold and enamel; the latter also had some beautiful things in glass. Miss Siedenbergh, who exhibited with the Cincinnati League, contributed a wonderful collection of glass, both stained glass and table glass; her enamels are excellent and her execution is always conscientious. Miss Laura Fry had a notably artistic tray, in blue with a simple spray of hawthorn blossoms in gray and white enamel thrown across a white disk, in the Japanese manner.

Mrs. Stanage sent a superb vase in Sèvres style, with landscape and figures, with dark blue top and vase decorated in etched gold. Her vase with the portrait of a man, in old blue, is wonderfully good, and particularly interesting to the students of the Art School, as the subject is a favorite model of theirs. Mrs. Walter Field had some charming plates and toilet articles in delicate green monochrome; Mrs. Alexander Lewis, a platter, an excellent copy of Crown Derby. Miss Zoe F. Dunlap was a liberal contributor, her work showing great versatility, including nearly every variety of decoration.

The New York Society of Ceramic Arts had a very interesting display. Marshall Fry's work was enthusiastically received. Every one predicts a brilliant future for this very talented young man. He revels in color, but his effects are so soft and artistic, one color fairly melting into another, that there is nothing startling about it. On the contrary, it is as restful as the rich and marvellous Rookwood. A beer tankard with decoration of hops and dragons attracted especial attention.

Miss M. Helen E. Monfort's varied exhibit included a set of violet plates and bonbon boxes, the former being particularly attractive; her violets are very crisp and good in color. Her loving cup had a special interest on account of the design being derived from the wine berry, which was transplanted from Japan a few years ago and now grows wild over Staten Island. She made studies of it last summer, and is adapting it very cleverly to china decoration. Miss Marquand's six plates in pink, with raised paste and enamel decorations, were very dainty—daintiness is a characteristic of her work. Francois Maene's excellent miniatures attracted much attention.

Mrs. Neal showed a strikingly handsome loving cup, with bronzed handles, and with decoration of Cherokee roses on a shaded green background. It was considered highly artistic. The generous exhibit of Mrs. Anna B. Leonard, Secretary of the League, was unsurpassed in beauty by that of any in the collection. It was rich in enamel work, in which she particularly excels, a Turkish coffee pot in blue and gold being particularly admired, as was also a plate in dull blue with edges of olive green and scroll decorations with roses. She also showed a set of plates similar to those she painted for Miss Whitney on the occasion of her wedding, and a punch-bowl with deep red and gold decorations.

In the exhibit of the Chicago Ceramic Association, Mr. F. B. Aulich of course took the lead. He sent one tankard with tokay grapes, very rich in color and strong in drawing. Miss Magda Heuermann was represented by a life-size portrait of "Minna," in old blue, with a conventional border—a praiseworthy piece of work, especially when it is understood that it had but one firing. Mrs. N. A. Cross had a collection of fifty pieces of decorated glass, beautifully executed and fired. Miss Mary A. Phillips showed a panel with the figure of a monk.

The Louisville Pottery Club had a very interesting exhibit. Mrs. Chatterton showed a toilet set of several pieces decorated in Kentucky mountain violets. Mrs. Kline, Mrs. Martin, and Mrs. Bell were prominent exhibitors.

In the Jersey City Club's small exhibit, Mrs. Priestman's punch-bowl, with decoration in Louis the Fourteenth style, was the most attractive work.

One would naturally expect much from the Detroit Club, the home of two celebrated decorators; but, with the exception of that of one or two of the members, the work lacked individuality. Mrs. Tilley's vase with double violets was charming, and so also was Mary Chase Perry's tall flower vase, the background being a mottled green, which brings out the decoration of white daisies.

THE PRIZE AWARDS.

THE \$50 offered on behalf of the Cincinnati Museum Association, "to be expended by the Jury of Awards in the purchase of one or more of the best pieces offered for sale, to become



DECORATIVE MOTIVE SUITABLE FOR A PUNCH-BOWL OR LOVING CUP.

the property of the museum," purchased two pieces by Mr. T. Marshall Fry and one piece by Miss Laura A. Fry.

Prizes were awarded as follows: By *The Rookwood Pottery Company*, for the best flower painting appropriately applied to porcelain decoration; to Miss Anna Riis, of Cincinnati, for a plate.—By *The DuMe Company* (Cincinnati), for the best figure painting; to Mr. F. Maene, of Philadelphia, for a plate.—By *Messrs. Loring, Andrews & Company* (Cincinnati), for the best miniature painting; to Mr. E. Aulich.—By *The Ceramic Art Company* (Trenton, N. J.), for the best decorated piece of American Belleek ware; to Mr. T. Marshall Fry.—By *Mr. A. B. Clossom, Jr.* (Cincinnati), for the best enamel work on china; to Mrs. A. R. Leonard.—By *Messrs. Fraxel & Maas* (Cincinnati), for the best decorated cup and saucer; to Miss Helen Peachey (Cincinnati).—By *Mr. C. L. F. Huntington* (Cincinnati), for the best metal work on china; to Miss M. E. Weighell.—By *The Osgood Art School*, for the best fish service with marine decoration; Mrs. L. C. Chatterton (Louisville).—By *Mr. Charles Volkmar*, for the best underglaze decoration; Miss Laura A. Fry.—By *Messrs. Plant & Goethelm* (Cincinnati), for the best piece of cabinet glass; to Mrs. N. A. Cross (Chicago).—By *The West & Tice Company* (Cincinnati), for the best collection of decorated glass; to Mrs. N. A. Cross.—By *Miss Owen* (Cincinnati), for the best color decoration on glass; to Miss Anna Siedenbergh.—By *Messrs. Koch & Braunstein* (Cincinnati), for the most artistic decoration of table porcelain; Miss Fry.—By *Mr. C. F. Hurm* (Cincinnati), for the best decorated china box; to Miss M. Helen E. Monfort (New York).—There were the following *Honorable Mentions*: Miss Anna Riis, for miniature painting and metal work; Miss Helen Peachey, for a dinner set; Miss Mary A. Phillips (Chicago), for a cup and saucer; Miss M. M. Mason (New York), for flower decoration on Belleek ware; Mrs. W. H. Stanage (Cincinnati), for figure painting; Mrs. Eleanor Perry Palmer (New York), for panel "Stella"; Mrs. D. E. Kline (Louisville), for a loving cup, and Miss C. C. Newton (Cincinnati), for metal work.

The jurors on awards were Mrs. Frederick Huntington, Miss M. L. McLaughlin, Mr. Frank Duveneck, President of the Western Art Society, Mr. Edward Morris, of the DuMe Company, and Mr. John H. Gest, Assistant Director of the Art Museum.

The exhibition from every point of view must be considered successful, and it is especially noteworthy as marking the first time that an American Art Museum has opened its galleries to the display of a collection of American china painting.

NEW YORK SOCIETY OF CERAMIC ARTS EXHIBITION.

FIRST NOTICE.

THIS important exhibition at the Hotel Waldorf, to last from November 10th to November 21st, opens just as *The Art Amateur* is going to press, and it will therefore be impossible to give a complete account of it now. But our representative has been allowed to see at the studios of the artists some of the most important work that will be sent in by them, and a description of this must serve our purpose until our report of the exhibition as a whole next month.

Mrs. Anna B. Leonard shows her Turkish coffee set, part of which was seen at the Cincinnati exhibition, reviewed on this page. The coffee-pot has a background of pale turquoise blue, the design being worked in white enamel and dark blue, with touches of ruby over a background of gold. A vase, delightful in color, with cornflowers and ivy leaves, is an entire departure from Mrs. Leonard's usual style of decoration. A chocolate-pot and cups also show pleasing originality; the body of the former has a "solid" tone of Empire green, and the top and base are of gold; near the top a chrysanthemum design is exquisitely done in enamel over the gold background. Another chocolate set is in the dainty Sèvres style. The punch-bowl alluded to in the previous article is very handsome; the ruby purple ground of the outside is enriched with a Rococo design in raised paste and turquoise blue enamels; in the inside, the gold ground is broken up with Rococo scrolls in raised paste, and with cartouches around the edge, holding red and white cosmos blossoms.

Miss Anna Siedenbergh sends a charming collection of her decorated glass. One large jar is emblazoned with heraldic devices in colored enamels and gold, and on the stopper is displayed the motto of the National League of Mineral Painters, "Keep the Fire Alive;" other ornament is in silver and pearl. A wedding glass in white enamel and gold is a dainty novelty; there is a puff-box with a delicate design of shells in gold and white enamel over a faint, transparent background; a plate with a gold border over a pink and gray-blue transparent background, and one with a Rococo design in white enamel over a pink border. Her display of stained-glass panels shows true decorative feeling, and the flesh tints are particularly sound.

Mrs. L. Vance Phillips sends a tankard with dancing figures costumed in charmingly harmonizing tints; a large vase with pink and white azaleas, the flowers being gracefully disposed around the entire vase; the coloring owes much of its refinement to the skillful use of the toning grays. Top and base are finished off with an etched gold border. Another vase by Mrs. Phillips has for its decoration "Hearts Awakening," after Bouguereau, set in scroll-like ornament of raised paste. A novel piece is the miniature of a child's head encircled with turquoise blue enamels, and attached to a belt of turquoise blue silk.

Miss L. Hörlocker sends, among other pieces, an oval slab with roses and a panel with grapes, all done in the "broad" water-color style, and excellent both in color and drawing, and a vase with poppies. The firing of all her work is particularly good.

Mr. T. Marshall Fry is represented by a claret tankard with grapes in purples and reds, done in the "broad" water-color style, with delightfully misty shadow effects; the beer tankard, with hops and dragon decoration, and the loving cup shown at the Cincinnati exhibition; a small jar, with maidenhair fern and Rococo scrolls decoration, the coloring ranging from Royal Green to palest blue gray, with washes here and there of palest pink; a vase with semi-conventional design of mountain-ash berries, the colors running from deep crimson to rose pink, and a tray with yellow and red roses, displayed amid Rococo gold ornament and washes of palest blue gray and pink gray.

Mrs. Mary Alley Neal sends a vase decorated with "snowballs" and their green leaves, the high lights put in with white enamel—the coloring delightfully cool and fresh; the loving cup with Cherokee roses which was shown at the Cincinnati exhibition; a jardinière with Chinese lilies, and a rose-jar with a spray of roses running around it. Mrs. Neal is a skillful water-color painter, and shows the value of her training under Mrs. Rhoda Holmes Nicholls, in the freedom of her washes and in the broad manner of china decoration in which she indulges.

Mrs. Martha Fry is represented by some very dainty cups decorated with jewels and enamels, each one very different from the other; a very pretty stamp-box with gold and blue enamel dots; a bonbonnière with tiny roses, with shadowy effects and a design in raised paste around the edge; a cup and saucer with a design raised in green and yellow gold, and a cup and saucer in blue underglaze, with festoons of raised paste.

A melancholy interest attaches to the exhibit of miniature and other paintings by the late Robert Bier, who, we learn with deep regret, was since our notice of him last month killed by a horse-car running into his bicycle. He leaves a widow and two children, with little or no provision for their support. The ladies of the New York Society of Ceramic Arts have given him the place of honor in the exhibition, and would like to help his little family by encouraging the sale of the excellent "gold" that he made.

THE INSIDE OF A COUNTRY HOUSE.

STAIRCASE LANDINGS AND WINDOWS—
THE SELECTION OF THE
WOODS FOR USE IN
INTERIORS.

least, we cannot thus obtain the most harmonious result. By decoration I mean the entire treatment of a room, and not simply surface ornament and color. The decorative scheme should be considered with the plan. The clever decorator can, however, do wonders with an ill-planned house. He can change the apparent proportion of the rooms, lengthen or shorten them, make them appear higher or lower, regular or irregular. He can make a room with a bleak northern exposure appear sunny and bright, or he can temper the too glowing light from windows facing the sun. But it will be better if his resources are not thus dissipated in correcting the mistakes of others; then his whole strength may be devoted to the work at hand, and he being untrammelled, his solutions of the legitimate problems will naturally be the more satisfactory.

In the accompanying sketches I have endeavored to present certain ideas and schemes that may be carried out in various ways, having always in mind the dominant idea of comfort. Comfort should always be the first consideration in the interior treatment of a country house. Considerations of symmetry need not bind us; the two sides of a room will not of necessity be alike, and we may ignore the axis and other academic rules, substituting a balance of parts for exact symmetrical treatment. The first end to be attained is an appropriate expression; for inanimate objects have expression in a marked degree. It is difficult to give any directions about this, but when one considers the number of country dwellings that look like poor and absurd copies of pretentious town houses, my meaning will be clear. It is quite possible to secure richness of material and design, and even luxury, without sacrificing the sense of cosiness. The stately Italian mantel in the centre of a blank wall, the high panelled ceilings with heavy cornices, the sliding doors reaching to the ceiling, and other similar devices are hopelessly committed to the town house, and are not for our country home.

By balance of parts—I mean such a disposition of them that, while it is irregular, it does not seem to be so. The Japanese treatment of ornament is an instance of this that is remarkable, for symmetry is never attempted but by a skilful stroke of the brush or perhaps a touch of color whereby the design balances, and is never one-sided or overloaded in any part. In our drawing of the recessed fireplace it will be observed that the mantel is not in the centre, there is a window on only one side, and the arrangement of the two divans is not the same, yet the various parts balance. Often one is tempted to shirk a problem involving the study of irregular balance of parts, for it is easier to arrange our ornament two and two, with a central motive and equal weight on either hand; but the satisfaction which follows a studied solution of such a problem is always present with the object before us day after day.

Of course, these are but externals, and have no reference or bearing on the real work of the decorator, which may or may not charm us by its story. Every endeavor to attain such a result is praiseworthy, and should be encouraged; but futile attempts, such as pinning an embroidered scarf on the back of a gilt chair, are not what I would call praiseworthy endeavors. The room is not to be thought of and designed in detail, but as an entirety, and if each chair is to be associated with its silken scarf, we shall find that the floor, no matter how charming the color of the carpet or other covering may be, will look pretty barren, and we shall need a knot of ribbon here and there to break up the monotony, which is, of course, absurd. However, we must be consistent with our design, and consistency is indeed a jewel when it forms a part, as it should, of all our decorative schemes.

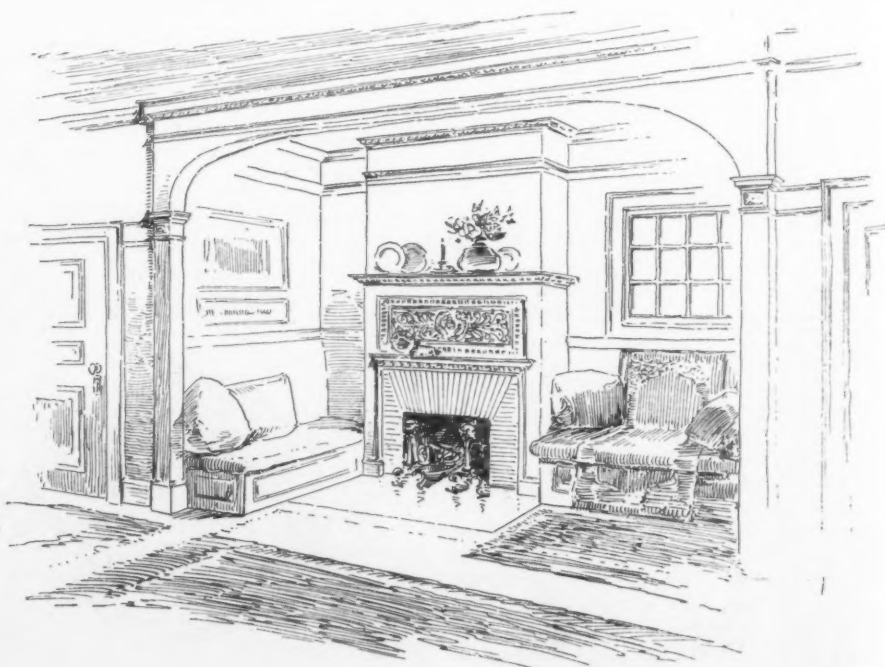
The treatment of staircases is not easy, but there are many variations from the regulation type that may be made very attractive. The staircase I show here has a landing so arranged that it may be useful as well as picturesque, and the railing combines with the low bookcases, giving a chance for a settle or cushioned seat behind them on the floor of the landing. The first landing of a flight of steps must be low, well below the eye line, or the result will be a stilted appearance that is unpleasant.

Flowers should always grace our homes. If we believe this, we must provide a place for them. The broadened window ledge shown in the drawing admits

of flower-pots and vases, and gives just the opportunity for plants that we need. Here they will receive the light and can be watered without danger to the carpets, and if thriving, they will give a touch of color and life, and add a welcome to the guest. Small shelves and nooks provided for this purpose make it a greater pleasure to keep plants than one would imagine who has been obliged to place them on a shallow window-sill or in some out-of-the-way corner where they have been cut off from all that gives them life. The windows in the accompanying drawings show simple ways of avoiding the usual sash. The small divisions may be made of wood, and sashes with wooden mullions are not expensive; or the glass may be leaded in geometric patterns. The window thus becomes at once an object of interest, and unless there is a special view or attractive outlook to obviate the need of a device of this sort, it will be found to add greatly to the general effect. The use of color in glass work I shall not now discuss, but a general principal may be laid down about windows of this kind. It is wiser, certainly safer, to confine ourselves to white "ripple" or "crackle" glass, with a few lines of color for a border. Clear white glass gives an excellent effect when leaded in some pleasing pattern, or a combination of clear glass with "ripple." The outlook and the amount of sunlight the glass will receive must determine what selection of glass will be made as well as the color of the interior with which the window is expected to harmonize.

These designs are not in any particular "style," but neither is the exterior of the house. It strongly suggests English work in parts, yet it is American, and our interior should be in the same vein. Our best work is reminiscent in a marked degree, and we may adopt or even adopt bits of detail and whole motives, such as modillions, egg and dart mouldings, Corinthian columns, and so forth, without incurring any further classic obligations. The designer must possess sufficient personality and force to impress himself on his work, or he is not a designer. With force and something to say, he need not fear to borrow from the works of the masters. An entirely new language would not be intelligible. Adaptability is the point to be borne in mind always.

After our scheme is laid out, and the style of the work selected, and the proportions decided, we find that we must come to a conclusion in the matter of the material in which we wish to express ourselves. Most important, perhaps, is the choice of woods. There are certain woods among the less expensive varieties that give admirable interior effects. Probably the cheapest of all—



"THE INSIDE OF A COUNTRY HOUSE." ILLUSTRATION OF THE BALANCE OF PARTS.

white wood, or the wood of the tulip tree—is as much used for inexpensive interior work as any of them. It takes staining very successfully and has enough grain to give variety to panels. But its extreme softness and sensibility to changes in temperature give rise to a great deal of shrinkage and expansion; so that we must be careful not to employ too large surfaces of it, otherwise the panels will be apt to split and crack. Bearing this in mind, we can easily design our wainscoting, our door and window trims, and other woodwork, such as mantels and cornices, so that they will not present wide, flat surfaces to the eye.

Among the harder woods, yellow pine—probably the cheapest of all of them—is an extremely unsatisfactory material for interior work. We find our beautifully grained doors warping so that they will not close, and, worse still, swelling so tight into the frame that they cannot be opened. Maple, cherry, oak, and mahogany are more expensive, both at first cost and in their working, and are not, from that point of view, desirable for cheap interior work. We need not dwell on the beauty of fine graining or the charm which a beautiful mahogany panel has over that of almost any other of our woods, for these delightful qualities are well known to all of us.

Oak and ash are woods not beyond the reach of the modest pocketbook, and give the most charming decorative effect in interiors, if they are well filled with color and finished nicely. By "filling," I mean the pouring into the grain some material which may be mixed with color, thus accentuating the natural design of the wood itself. After this filling process has been completed, the real finish of the wood is put on, and whether that be one, two, or five or more coats of varnish, which are rubbed down to a dead surface, or whether it be what is known as shellac finish or oil finish, is a question of expense; the best is in the long run the cheapest—a remark which I know contains more truth than originality.

For bedrooms and rooms of simple treatment there has been, and is still, a decided tendency toward the use of white pine or white wood prepared to receive several coats of paint, either white or some agreeable tint, to

harmonize with the color scheme selected for the room. In speaking of white wood for this purpose, I must

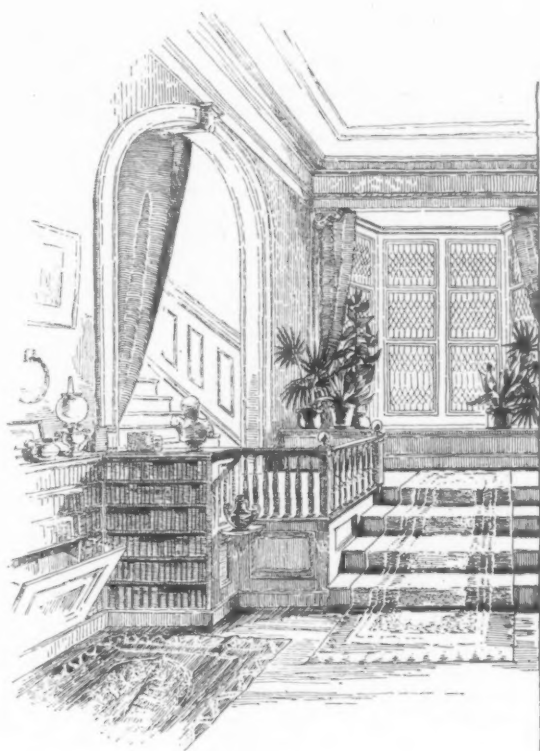
is somewhat hard to distinguish between it and the real white wood. In fact, at times they seem to be one and the same thing, and if the cucumber wood is thoroughly kiln-dried, it will be about as good a material for interior woodwork as white wood; but my own experience goes to show that the lumber yards are so pressed for material, that the kiln-drying process is very often slighted, and the material, as a result, is but poor.

A word about floors. Of course, if it is desired to cover the floor with a carpet or matting, it is only necessary to use ordinary white pine; but one must be careful not to have the boards too wide, and they should be very carefully laid; otherwise the carpet will wear in ridges. The least expensive of hard wood floors is the yellow pine floor, which is very beautiful if carefully selected and well finished with a hard oil and wax finish. Oak, of course, gives us the best and most durable of floors, for I am not considering the question of marquetry floors or carefully inlaid woodwork. A very pretty finish can be readily obtained by laying a border of one to five strips of wood parallel to the walls of the room and the centre filled with two and one half inch strips. This does not add materially to the cost of the floors, and can be done with any wood which it is decided to use.

ARCHITECT.

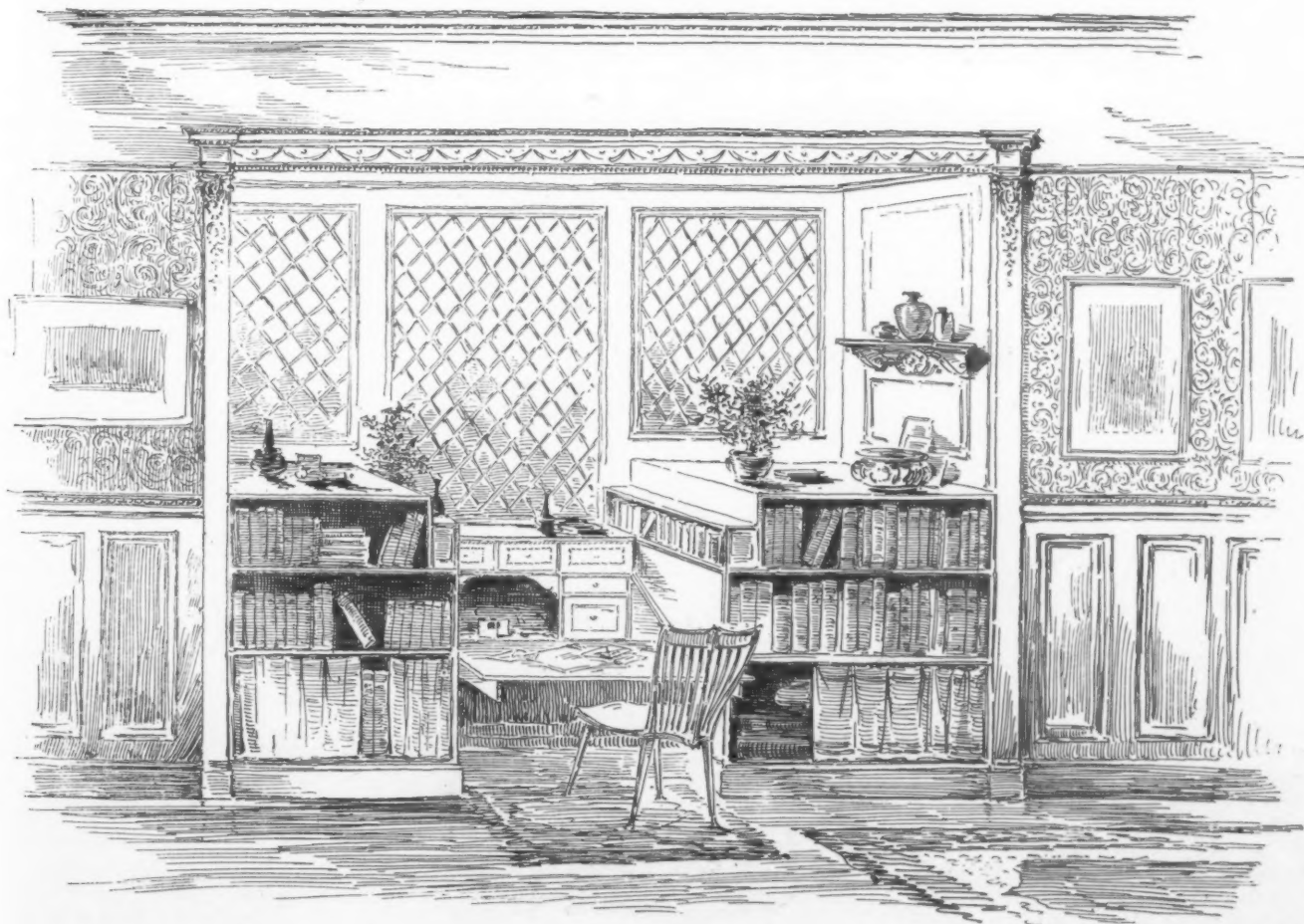
A SYSTEM OF COLOR STUDY.

THE value, to others than artists, of an acquaintance with the phenomena of simultaneous contrasts is illustrated (in the excellent little handbook on color published by the Milton Bradley Co., Springfield, Mass.) by a supposable case in real life: "A lady wishes to purchase some material in dress goods or draperies, and has in mind a line of reds. The salesman, if he has a practical knowledge of his business, notices, after showing a number of different pieces of goods ranging through reds, crimsons, and pinks, that his customer is becoming quite critical, and not altogether inclined to be suited. He therefore remarks that he has some beautiful goods in the peacock-blue or blue-green hues, and



"THE INSIDE OF A COUNTRY HOUSE." TREATMENT OF A STAIRCASE LANDING.

mention a material which is in the market at present, and which is largely substituted for white wood; it goes by the name of Cucumber Wood. It is the cheapest of all the tulip woods. It is the most porous and most susceptible to changes of temperature, and as a result gives the least satisfaction when finished. It



"THE INSIDE OF A COUNTRY HOUSE." A BROADENED WINDOW-LEDGE FOR THE DISPLAY OF PLANTS AND FLOWERS.

persists in showing them to his customer, in spite of her protests that she does not want anything of the kind. In the mean time, however, the salesman has succeeded in keeping his blue-green goods before his customer's eyes long enough to serve his purpose, because when she now looks at her original selections, they seem to have wonderfully pure colors, while she does not realize how it has all come about."

"Simultaneous Contrasts" is the general term which Chevreuil applies to the one principal phenomenon which presents itself in all color combinations, but he proceeds to divide them into Simultaneous, Successive and Mixed Contrasts. All these various forms of an impression are due to the very common optical effect often called the after image, and also the accidental color, of which we have quoted the above amusing illustration from the pages of "Fun, Physics, and Psychology in Color." Such is the somewhat too trivial title of the little handbook referred to, which, although only intended to explain certain fascinating experiments in color combinations and illusions to be performed with the materials supplied for teaching the ingenious Bradley Color Scheme, is really in itself a valuable primer of instruction, reducing the principles of a somewhat abstruse subject to their simplest terms. The colors of the artist's paint-box naturally are not those employed, for they would be lacking in the purity necessary for any scientific demonstration. Those of the solar spectrum are chosen—those generally accepted as principal standard colors—viz., Red, Orange, Yellow, Green, Blue and Violet, and, by means of rotary cardboard disks fitted to a top, are used to form by combinations all other colors in nature and the arts. The whole outfit—top, disks, book and all—is made in an inexpensive way, so as to insure its general use in schools, where indeed it is highly appreciated. But this Bradley Scheme of Color Instruction is so simple and easy of acquirement that it should be brought into every home. It is not only children who will be benefited by it. In helping to amuse them with it, parents themselves will find themselves interested and instructed on a subject which was almost ignored in their own youthful days, except by specialists and artists.

"Elementary Color," by Milton Bradley, with an introduction by Professor Lefavour of Williams College, is a lucid exposition of the subject, with helpful illustrations and a frontispiece comprising miniature charts of Pure and Broken Spectrum Scales, made from colored papers of 126 different hues. The explanation of the use of the Glass Prism and Color Wheel is concise and complete. The Milton Bradley Company issues material pertaining to the extension of their admirable system of color education, upon which we cannot touch at the present writing, but to which we hope to recur at no distant day.

SOME COLOR HARMONIES AND CONTRASTS.

RED and yellow combine best if both colors are darkened, or when the red inclines to purple and the yellow to green. Red and green also combine best if both colors are dark, and with olive green the contrast is admirable. Vermilion and gold are excellent together, and if the yellow is darkened to olive the contrast is desirable, as also with green if both colors are darkened. Red lead contrasts well with blue and with greenish blue. With orange and yellow the combination is good, but the yellow must not be too bright. With blue green both colors are improved by darkening. Orange contrasts well with greenish blue, ultramarine, green, and moderately well with violet. Orange yellow contrasts at its best with ultramarine, well with violet and purple, tolerably with greenish blue, and badly with purple red and sea green. Yellow makes its best harmonies with violet, but contrasts well with purple red and purple. Blue-green and yellow are a very bad combination unless both colors are very dark, and darkening improves the relations of yellow with green. Chrome yellow and emerald green should also be darkened. Greenish yellow is also at its best with violet, but gives good combinations with purple and purplish red, and strong though hard contrasts with vermillion, the red between carmine

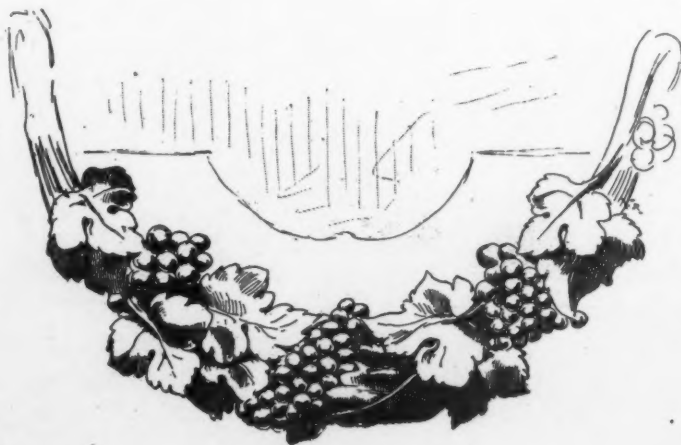
and vermillion and red lead. Its harmonies with orange yellow and greenish blue are improved by darkening the latter colors.

HOTEL MURAL DECORATIONS.

ON the occasion of the competition for the painted frieze of the main entrance hall of the new Manhattan Hotel, we gave an account of the various designs submitted, including that by Mr. C. Y. Turner, which was accepted. The work as finished exceeds the promise of the sketch. It runs along all of one side of the hall, which is panelled in white and gray marbles, relieved with inlays of glass mosaic, and has a coffered ceiling, decorated in various grays and silver, and supported by large columns of variegated marble. The very light and neutral tone thus produced harmonizes remarkably well with Mr. Turner's delicate scheme of color, in which pale, dull pinks, greens, and blues predominate. The subject of his composition is, as may be remembered, an allegory of the history of New York. The Empire city is represented by a handsome female figure enthroned in an open place, with, for background, a distant view of the Palisades. On either hand are grouped figures, some of them portraits, some well-chosen types, representing various epochs of the city's growth—Indians, pioneers, farmers, mechanics, inventors. On the piers between the windows in the front are other single figures; and the two semicircular ends of an arched stained-glass skylight are filled with half-draped figures of Music, and Poetry in a similar key of color.

In the dining-room and in the ladies' waiting-room on the first floor is a series of very attractive decorations in pastels by Mr. J. Wells Champney. Each being framed in an oval behind glass and the frame firmly fastened to the wall, there is no possibility of injury from jarring or otherwise. The walls in the dining-room are covered with a silky textile of a metallic greenish hue, which makes an excellent background and harmonizes admirably with the rich red of the mahogany doors and wainscot, relieved with ornaments of gilt bronze in the Empire style. Mr. Champney has evidently been inspired by the decorative work of the end of the last century in France; in fact, his work in the dining-room consists of direct copies from masterpieces of that period in the Louvre and other galleries; some being, we believe, copies in pastels of originals in oils, but most from original paintings in pastels. The over-door panels are filled with landscape subjects in a more personal manner, which, while in themselves very charming, are, we think, out of place in such a position. In the ladies' waiting-room the decorations are less important as to size, but the groups of pretty women chatting gayly on the flowery lawns, which make the principal motive, further indicate the possibilities of pastel as a medium for decorative work, and the adaptability of the eighteenth century and Empire styles to modern domestic decoration.

IN answer to a correspondent, Mr. Henry L. Fry, the well-known wood-carver, writes to us: "We avoid the use of any kind of filling in the finishing of our work. We only darken the wood with more or less stain to give greater accentuation, thus preserving the crispness of the carved embellishment. After the stain is thoroughly soaked in and dry, we use raw linseed-oil, giving one or more coats as needed."



MOTIVE FOR WOOD-CARVING.

WOODCARVING FOR BEGINNERS.

XII.—HALL CHAIR—MODERN STYLE.

IT might puzzle any one to name the historic style of our design for a hall chair. I think that we may call it a genuine American style, and dedicate it to the Sons and Daughters of the American Revolution. We have reached a point now when the title of the present articles is somewhat a misnomer. This certainly is hardly a design for "beginners," and I advise the pupil not to "tackle" the eagle unless at least he has carved the previous designs of the series.

One can see at a glance that the subject needs bold treatment. First of all, get the shield cut out of wood seven-eighths of an inch thick. Then have the head, wings, body and ribbons cut out of stock one and one half inches thick and glued on the shield.

Begin by modelling the body into general shape, omitting, of course, all detail of feathers; the section drawing shows the depth of relief. After this has been glued on, it is to be slightly undercut. Round the body not only from side to side, but also from the neck to the knee joints. Shape the bill; leave enough wood over the eye to give a fierce expression; also, leave sufficient wood at the knee-joints to show them in high relief. Cut the claws so that they fade well into the background, the talons coming boldly forward. The "drumsticks" should be in low relief, to give effect of foreshortening. Hollow out the wings from the crest where they are lifted, downward toward the body. All this should be reasonably smooth before one attempts to carve the feathers. Have strong undercutting where the wings roll over, and let the wings fade away in the relief, toward the tips. Shape the ribbon scroll; do not leave it too high, not more than a quarter of an inch at the points where it rolls over, those being the highest parts; the other portions rest flatly on the shield. The moulding on which the eagle appears to be standing must be of the same relief as his body. Model the claws carefully. The detail drawing shows the amount of relief for them, as compared with the body. Be sure to have the spurs large enough. After the whole bird is modelled into proper shape, take a pencil and draw the feathers. It is a very difficult thing, I may even say impossible, to describe on paper the carving of the feathers; just here the experience gained in carving my preceding designs, aided by the natural taste of the carver, will come into play. Be very careful not to get these feathers sharp and even, like the scales of a fish, but try to suggest the soft, fluffy texture of feathers massed together. Toward the tips of the wings, the feathers become longer, somewhat smoother, and lower in relief, almost fading away finally into the background. Do not carve the feathers all alike, but try to get as much artistic feeling into them as possible. Those are the largest at the crest of the wing and on the body. Those on the head and tail are smaller. Be sure to carve the feathers on the legs somewhat longer and narrower than those on the body itself.

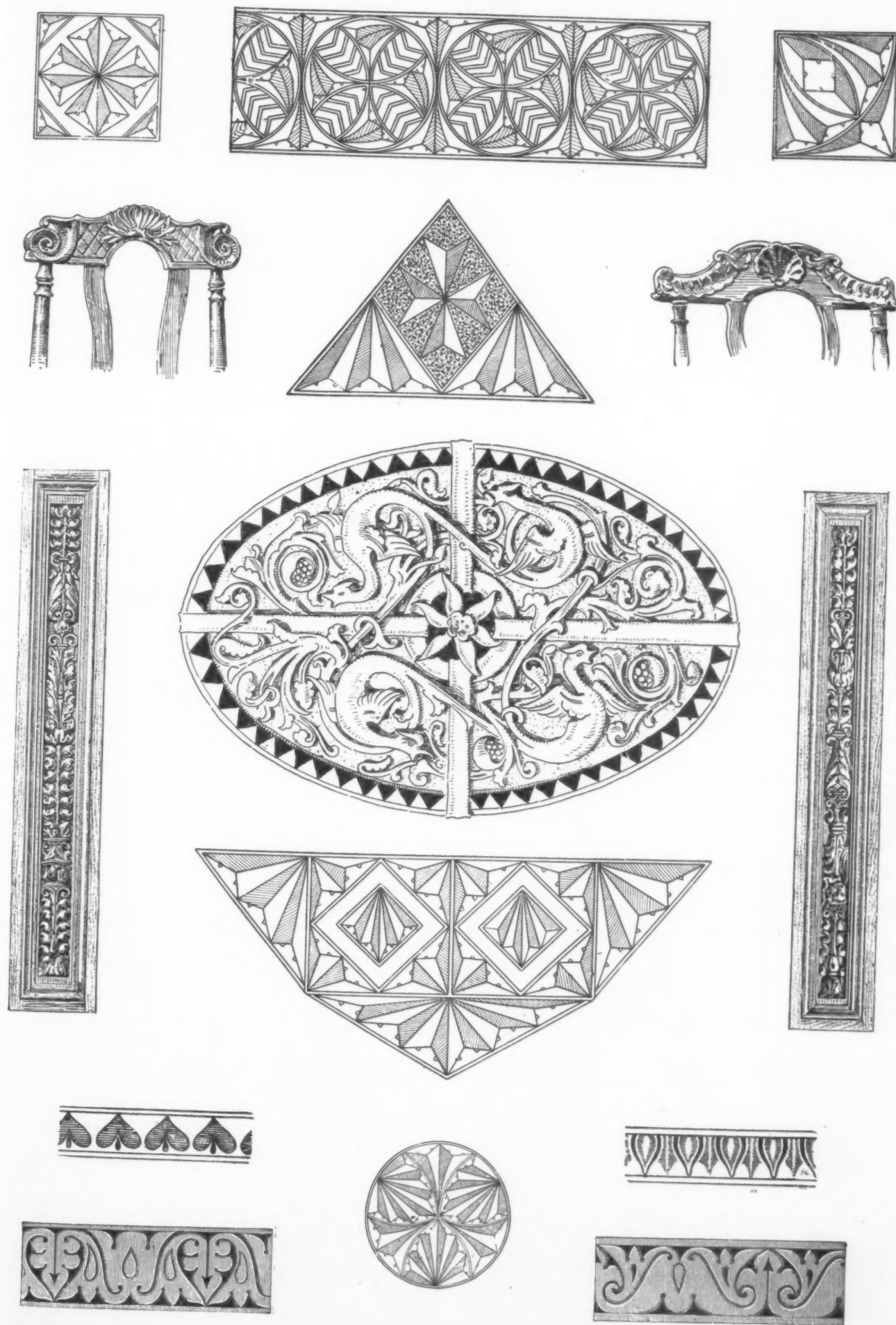
The eye must be carved so as to give it life and expression; it must not look sleepy. The motto for the ribbon is left to the choice of the carver.

The legs of the chair, shown full size in the supplement, may be carved or left plain. The seat is hollowed out somewhat, as is shown in the section drawing. The legs are to be set on so that they "flare" a little. The back is set on at a slant, and is strengthened by means of a brace, as shown in the reduced side view.

It has perhaps been noticed that I have not spoken of tools by their numbers. This is intentional, the reason being that if one person forms a habit of thinking of tools by numbers, he is not apt to form a habit of choosing his tool according to the curve to which he is to fit it on his design. In ordering tools with a series of sweeps of a particular kind, one must make use of numbers; so it is well to know them.

Do not give tools to a cabinet-maker or carpenter to sharpen, for they will sharpen them as they do their own—that is, with only one bevel, and that a short one outside. Carving tools must have two bevels, a long one on the outside and a short one inside.

It may have been a matter of surprise to



DESIGNS, MOTIVES, AND SUGGESTIONS FOR WOOD-CARVERS.

some of my readers that I have given no designs of natural foliage or fruit. The omission is due to my belief that such things should be tried by amateurs only after they have carved the various styles of historic ornament; for fruit and flowers are more difficult than conventionalized ornament. One can carve what he may call flowers; but for them even to suggest the idea of flowers is quite another thing. In keeping the student of this series strictly to historic ornament, I trust my aim has been accomplished of laying a solid foundation for future work, of giving a glimpse of styles best adapted to wood-carving, and of creating sufficient interest in the subject of historic ornament—which is one of very wide scope indeed—and to encourage him to pursue it by himself. Wood-carving is such an excellent medium for the expression of historic ornament and design that it ought to form one of the regular studies in all schools where art is taught. I am happy to say that its introduction already into several such schools has produced excellent results.

KARL VON RYDINGSVÄRD.

NEW PUBLICATIONS.

EUROPEAN ARCHITECTURE; A HISTORICAL STUDY. By Russell Sturgis, A.M., presents in moderate compass a good account of the logical development of the two leading styles in European architecture—the classic and the Gothic. The author has a practical purpose in view—namely, to show that, in all really good work, the style grows out of the construction. It is often said, and not without a grain of truth, that the study of ancient architecture has been the ruin of modern architectural design. But Mr. Sturgis is of opinion that this is because such study has been superficial, directed to the observation of details which may be copied and applied to modern buildings, not to the essential ideas of the great architects of the past. Hence we have pseudo-Gothic churches with flying buttresses that meet no thrust from within; columns that carry no load, and mouldings introduced at hazard. He believes that these anomalies would tend to disappear if architects and those interested in architecture were made to understand the functions of such features in ancient buildings. His work is therefore to a considerable degree technical, but he has succeeded in presenting the main points of each style in a manner which we think it will be easy for an intelligent lay reader to follow. He gives a good deal of space to the Gothic and the various modifications of the Romanesque which preceded it, and the national and local compromises between Gothic and Renaissance which followed. These last are interesting because we are still unprovided with a logical style, and some of the makeshifts of the past have an amusing resemblance to those of the present day. The work is well illustrated with pen-drawings and engravings, including a few full-page plates of important buildings from photographs. (New York: Macmillan & Co., \$4.00.)

A TEXT-BOOK OF THE HISTORY OF SCULPTURE. By Allan Marquand, Ph.D., and Arthur L. Frothingham, Jr., Ph.D., is a valuable addition to the series of College Histories of Art, edited by Professor John C. Van Dyke. The authors are both well known as writers on archaeology and kindred subjects; they are men of taste and large acquisitions and are masters of a clear and concise style. Though their subject is one that has been much written about, and though they offer no new view of it, they have, nevertheless, made a readable book, one very different from the dry compilations usually put into the hands of students. The general reader will, perhaps, regret that they have not given more of the earliest beginnings of sculpture, a subject of which few writers are more competent to treat. It strikes us, too, that a place might be made for an outline of the history of sculpture in the East. A view restricted to the civilizations of Europe, Egypt, and Mesopotamia cannot be other than one-sided and to some extent misleading; and so much knowledge has recently been gleaned outside of that field that even in a small hand-book something more than a mere reference to it might be expected. But the authors have chosen to restrict themselves to that corner of the world in which art has had the longest and the most regular development. They follow the beaten track from Egyptian and Babylonian art through that of the Phoenicians and Hittites to the Greek sculpture of the Mycenaean and the classic periods, and thence through Roman, Medieval, and Renaissance art to the present time. The illustrations, well-printed half-tone engravings, are largely of subjects not familiar to the average reader. The chapter on "Sculpture in America" suffers by the crowding in of many names of artists of whom the authors have nothing to say. (New York: Longmans, Green & Co., \$1.50.)

HISTORIC CHURCHES OF PARIS is a sumptuous quarto volume, of which only a limited edition has been imported into this country. The text is by Walter F. Lonergan, illustrated with numerous drawings by Brinsley S. Le Fanu and from photographs. The author has dealt as fully with the historic events happening in, and around, and in connection with the older churches as with their architectural features and their archaeological interest, and he goes much farther than do the writers of the ordinary hand-books. Of course the three great churches Notre Dame, The Sainte Chapelle, and St. Denis receive the largest share of attention, but the ordinary visitor to Paris who relies on his "Baedeker" or his "Murray" will be surprised to find how many churches there are rich in historic memories and important associations which are virtually ignored in their pages. The volume is a model not only of painstaking investigation and industrious compilation, but of well-ordered and carefully arranged material, and the illustrations are of uncommon beauty, interest, and value. To give completeness to the work, there are two supplementary chapters on the modern churches of Paris, and a collection of curious inscriptions and epitaphs concludes the volume. Although of too serious and important a nature to rank among the ordinary gift books of the season, it is a volume which would form a suitable present to any one going to or returning from the French capital; to the former it will give a double interest to his visits to these famous shrines, and to the latter it would prove a delightful souvenir of his experiences. The printing, binding, and general appearance of the volume are worthy of the dignity of the subjects. (New York: T. Whittaker \$4.50.)

A MANUAL FOR CHINA PAINTING.—Yes, still another, and this little volume by Mrs. Monachesi looks very inviting in its pretty cover of blue and white design based on the "old Willow pattern." The information it gives, too, is pleasantly conveyed, although we are sorry to note some errors of

statement for which it is hard to find excuse. For instance, we are told that "Relief enamels" is (sic) used to represent or enhance an apparent projection of the object painted, and "is also used for modelling flowers, figures, etc., and this is known as 'pâte-sur-pâte.'" The concluding statement, which we have put in italics, is quite erroneous. Pâte-sur-pâte, as the words plainly tell, is the modelling in paste upon the wet paste body of the ware itself, and it has nothing whatever to do with relief enamels or any other kind of enamels. The blunder is repeated in the chapter on "Enamels and Jewels." We find, too, a very queer definition of "Rococo," quoted with approval from Adelaine's "Art Dictionary." "The general term Rococo," we are told, "denotes anything that is heavy, ugly, and tasteless." Originally, and in the sense in which it is used in the applied arts, the word describes a definite style of French eighteenth-century ornament, somewhat fantastic and over-luxuriant, but not necessarily either "heavy," "ugly," or "tasteless." In fact, it is a style very much admired and adopted in our own day, both in this country and in Europe, by persons of unquestioned taste. Mrs. Monachesi says that "Rococo" at the time of Louis XV. was called "Rocaille." This is hardly correct. "Rocaille" is a French word for "rock," and it is supposed that this combined with "coquille," which means shell, produced the mongrel word designating the characteristic elements of the style. But this is a matter of small importance. What we can but consider a serious defect in the book is the cavalier fashion in which the author refers to conventional design, which surely is the very foundation of all good decoration in china painting, in common with all the applied arts. "Conventionalized treatment does not enter into this scheme of instruction, as these directions are given for delineating nature," says Mrs. Monachesi; and again, "Conventional and semi-conventional designs have their place in decoration." We should say so, indeed; and, fortunately, American china painters are now beginning to realize the fact, and are acting on it, too, in a very practical way. (Boston: Lee & Shepard, \$1.25.)

PICTURES OF PEOPLE, by Charles Dana Gibson. This magnificent folio contains a large number of Mr. Gibson's latest drawings, including the studies of English society recently exhibited at The Fine Arts Society in London, as well as many others which have already seen the light. This is not the place in which to treat at any length of Gibson and his art, which is as familiar to our readers as that of George Du Maurier or Phil May, whose names so often suggest comparisons, only to point out their differences; but there is more of Paul Renouard than of Du Maurier or of Phil May in Gibson's style, which, after all, is pure Gibsonian. His "big American girl," who appears in all her glory on the cover of this volume, is as well known in the Old World and in the New as Du Maurier's types or Phil May's costermongers, and his recent successes in London prove once more that art is for all places as for all time. To the student of pen-and-ink illustration this book, from the technical point of view at least, will be a liberal education, inspiring in the broad, free, and vigorous style displayed; every line tells; but beyond and above his masterly technique as a draughtsman, his sense of the value of line, and his conceptions of the beautiful, is the blend of the humorous and pathetic in the philosophic views which he takes of "life's little ironies" as depicted in these pages. The people that he pictures are mostly the people of American society, and in satirizing their follies and foibles he is never too severe, his cynicism is never too acid, and his sentiment is touching, but never maudlin. But space forbids our dwelling longer upon this fascinating volume, which will be among the favorite gift-books of the season. It is in every way worthily produced—paper, print, and binding are beautiful—but is the legend "au Montmartre" correct? and should it not be *Café de l'Horloge* instead of *Café de l'Horloge*? (New York: R. H. Russell & Son, \$5.00.)

IN VANITY FAIR; drawings by A. B. Wenzell. The future historian who wishes to show his readers what manner of people were those who constituted New York fashionable society at the end of this century will certainly not fail from lack of pictorial materials. Here is a volume containing over seventy large drawings portraying scenes at the opera, the horse show, and the theatres, society riding and driving, society indoors and out, by one of that bright band of young illustrators of whom America may well be proud. In this volume, as in that just noticed, is exemplified the great value of the reproduction "process" work to the modern illustrator, this time in "half tone"; for, unlike Mr. Gibson, Mr. Wenzell employs painter-like methods with gouache and sometimes color. He, too, has evolved an American girl, but she has not that subtle grace and charm, combined with a well-suggested robustness and vigor, which characterizes Mr. Gibson's creation. We would rather posterily judge us by Mr. Gibson's types than by those of Mr. Wenzell. They are varied, diverse, and distinctive enough; but there is a "soupçon" of French vulgarity about them, an absence of true sentiment, a crudity in the humor which does not leave an altogether pleasant impression behind. Mr. Wenzell has, we would fain believe, in the inward and spiritual sense, not "found himself" yet, however well he may have "arrived" technically. Still, as pictures of certain phases of men, women, and manners of to-day, they may be accepted as fairly faithful—perhaps too much so to be considered real works of art. The volume is a strikingly handsome one, sumptuously got up and exquisitely printed. (New York: R. H. Russell & Sons, \$5.00.)

THE BOOK BEAUTIFUL.—We have received from Mr. T. B. Mosher, of Portland, Me., some examples of the works issued with his imprint, in which the art of making The Book Beautiful has been carried as near to perfection as the modern resources of typography, paper, and binding can make them. And in every case the gems of literature, ancient and modern, which he has selected for publication are worthy of his exquisite settings of them. For example, we have, in what he calls "The Bibelot Series," Justin McCarthy's prose translation of "The Rubáiyát of Omar Khayyám," and a book of lyrics selected from the work of the late William Morris, entitled "The Defence of Guenevere." This series is modelled on an old classic form, in narrow octavo, is printed from an exquisitely clear and pure font of type, with page and margins of just and artistic proportions, on Van Gelder's hand-made paper, and bound in flexible vellum. "The Brocade Series" is printed as daintily on Japan vellum; it includes Walter Pater's "The Child in the House," Richard Jefferies' "Pageant of Summer," and the quaint and curious romance of "Amis and Amile," done out of the ancient French into English by William Morris. Most of Mr. Mosher's reprints, as will be seen from the examples cited, are books no longer procurable except in first editions hopelessly high priced, or works that have never received the typographic care their merits should ensure for them. The first editions themselves could not be more choice, and their fondest authors could not wish for them a more beautiful dress.

Another point about these delicious little volumes is that each one is carefully wrapped, the wrapper secured with a gold seal, and sent out in a slide box the opening of which is carefully protected by a movable piece of scored cardboard; the titles are clearly printed on the back of the box in such a manner that they can be easily found on the book-lover's shelf, where they can repose in safety from the attacks of dust and dirt which detract so much from the life and health of a book. Last, but not least, these volumes are to be had at prices almost incredibly low when

one reflects on the care and costliness of their production. The Bibelot Series sell for \$1.50 a volume, and the Brocade Series at 75 cents.

RUSTIC LIFE IN FRANCE, by André Theuriot. It was the hoards in the long stockings of the French peasants that paid the indemnity which Prussia exacted from France after the war of 1870, a fact which makes us wonder that the Frenchman of the country is not better known. Paris is not France; the gay, free, fast-living "boulevardier" is not to be accepted as the type of the vast mass of his fellow-countrymen. The rural French are frugal, honest, hard-working, pure living, simple-minded folk, a people among whom the domestic virtues are as highly prized as in any country in the world. The delightful volume before us, which is admirably translated by Helen B. Dole, gives us glimpses of this rural life and the rural folk, describes their manners and their industries, and their ways of living and dying. The illustrations, after paintings by Léon Lhermitte, complete and round off a very careful and artistic picture of life in France which has been but too little known. The book is produced in very luxurious and artistic style. (New York: T. Y. Crowell, \$2.50.)

MY VILLAGE, by E. Boyd Smith, even more forcibly supports what we have just said about the French peasant. The author has lived among and with the people, known their lives, their joys and sorrows, and with truthful pen and facile pencil mirrors for us the life of the village peasant folk year in and year out. Mr. Boyd Smith tells his story with a simple dignity which befits his subject, and the illustrations with which his work abounds give it an especial charm and value. Mr. Boyd Smith's method of producing the half-tone pictures in the volume is highly interesting. He calls them porcelain monotypes; he spreads his color upon a porcelain plaque and works upon it with a brush, a pencil point, the tip of his finger, or his finger-nails, to produce his picture, working so rapidly that when all is done the paint is still wet. This he transfers by pressure to paper, and from this impression the half-tone block is reproduced. (New York: Charles Scribner's Sons, \$2.00.)

ROBERT BROWNING'S "SAUL," that dramatic poem in which he pictures David playing before the king, and out of his powerful imagination constructs for us the wonderful songs that he sang, lends itself admirably to illustration, and the twenty pictures by Frank O. Small are beautiful additions to this noble fragment of the poet's work. The book is very tastefully produced, printed on one side of the paper only, in luxurious style. (New York: T. Y. Crowell & Co., \$1.50.)

FRIAR JEROME'S BEAUTIFUL BOOK, one of Thomas Bailey Aldrich's best-known poems, has just been issued in very original and somewhat fantastic garb. The cover is protected by a brown paper wrapper, on which the cover design is repeated, and it is secured by brown ribbon. The decorations by W. S. Hadaway are of the block-book order, and are quite in the spirit of the monkish style of the thirteenth century. Altogether it is a choice little example of book manufacture, and will captivate the buyer of literary gifts this year. (Boston: Houghton, Mifflin & Co., \$1.50.)

"TWIXT CUPID AND CRÆSUS; or, Exhibits of an Attachment Suit," compiled and illustrated by Charles P. Didier, is a witty trifle that will doubtless have a large sale as a holiday book. It can hardly be called a book, though; for the story is told entirely by means of pictures, facsimiles of letters, telegrams, and newspaper clippings. The idea is cleverly conceived and well carried out. (American News Co.)

CARMEN.—This is a dainty edition of Prosper Mérimée's little classic, translated and illustrated by Edmund H. Garrett; the memoir by Louise Imogen Guiney is a delicate piece of literary appreciation and the illustrations are exquisite. Print, paper, and binding are in harmony, and altogether the volume is one of the most artistic specimens of bookmaking we have seen this season. (Boston: Little, Brown & Co., \$2.00.)

THE BOOK OF WONDER VOYAGES.—In this volume, Mr. Joseph Jacobs gives us a taste of those wonder stories which, as Thackeray so well said in an article in *Frazer's Magazine* for April, 1846, "may have been narrated almost in their present shape thousands of years ago to little copper-colored Sausen children. The very same tale has been heard by the Norsemen Vikings as they lay on their shields on deck; and by the Arabs couched under the stars on the Syrian plains when the flocks were gathered in, and the mares were picketed by their tents. And amid all the refinement and advancement of our later civilization they have the same charm for the children of our day which they had for the older folk of that far-off time, and which has kept them alive through all the centuries. The learned notes and disquisitions as to their meaning and origin will interest the curious in such matters among the older folk, but the children love these simple, direct, and forcible wonder stories for their own sake; they never fail to interest and delight them." Nathaniel Hawthorne and Kingsley both know their power to charm, and have both employed them well, as all the world knows; and Mr. Jacobs, in going to the well of wonders inexhaustible of the world's folk lore, has given us a welcome addition to the gift-books of the season for the little folks. It is a book for children, and to read to children, and the illustrations by M. L. B. Ballu are of the clear and plain-speaking kind which children love. (New York: Macmillan & Co., \$1.50.)

THE ANIMAL STORY BOOK.—Here is a veritable storehouse of delightful reading for the very old and the very young alike, and for all the ages in between, and it is a very fitting addition to the series which Mr. Andrew Lang inaugurated some years ago with *The Blue Fairy Book*. All the famous and well-known stories about animals are here, as well as many that are much less known; and there are some few that are original. They are all just stories, simply and straightforwardly told; there are no descriptions about evolution or instinct and reason, or anything of this sort with big initial letters. The volume abounds with illustrations. It is safe to say that it will take high and permanent rank among the classics of the nursery and the school room. (New York: Longmans, Green & Co., \$2.00.)

THE HOLIDAY PUBLICATIONS OF MESSRS. KAPPAH TUCK & SONS this year show that this enterprising firm knows how to maintain its high standard of artistic excellence. The Christmas cards partake less than ever of any special religious significance, but by their legends bearing cheery messages of good-will, and their well-conceived designs, are appropriate enough for a holiday season of friendly remembrances and kindly thoughts. The many pretty booklets serve the same purposes. Out of the generous heap that lies before us, we have selected for individual notice some few that seemed particularly dainty; but, after all, we feel that it would be invidious to men-

tion them.—THE HANGING CALENDARS are even more attractive. The Messrs. Tuck this year, we think, have surpassed all their previous efforts in this direction. We like especially the richly embossed floral Shakespeare Calendar called "The Glory of the Year," the fourfold hanging screen with decorations of birds and flowers, and the large plaque-like calendars with movable parts, disclosing the successive months and seasons, and one with dear little bodiless cherubs, which, by lifting their wings, perform the same useful office.—Among the Raphael Tuck picture books for children there is nothing prettier than ALL SORTS OF STORIES, edited by Edric Vredenburg and illustrated by W. T. Coleman, Frances Brundage and others. Edited by the same capable hands, and crammed with pictures both in color and in black and white, are LITTLE FOLKS AND THEIR FRIENDS—viz.: dogs, cats, rabbits and birds, and WOODLAND STORIES, introducing more pets; both in brightly illustrated board covers. The FATHER TUCK NURSERY SERIES is a delightful collection of Mother Goose and similar favorites, each story printed in large, open-face type, and bound in stiff covers capably illuminated with the brightest sort of colored pictures, at the same time thoroughly artistic in their way. As to subject, these excellent nursery books range all the way from "Baby's A B C," "Dolly to Town" and "Dolly in the Country" to "Aladdin" and "Rip Van Winkle."

HAPPY CHILDREN, by Mrs. Ella Farman Platt, is much more pretentious. It is a \$1.50 quarto, with full-page illustrations in color and many pictures with the text, which is just such as might be looked for from the bright pen of the editor of Wide Awake and Babyland—altogether, an appropriate present for a little girl. (T. Y. Crowell & Co.)

SANTA CLAUS'S NEW CASTLE treats us to a new view of that dear old gentleman, who hits upon the happy idea of going about town on Christmas Eve disguised in the every-day clothes of an ordinary mortal. He finds out just what poor, deserving little boys and girls are longing for, and he takes care that they are not forgotten in the general distribution of good things. The story is prettily told by Maude Florence Bellar and illustrated by Dixie Selden. (Columbus, O.: Nitschke Bros., \$1.00.)

THE FAST MAIL, by William Drysdale, is one of the very best American books for boys brought out this season. Perhaps there could be no better confirmation of this assertion than the fact that the little sons of the present writer have greedily devoured the contents of the volume, and are anxious to know how soon they are to get a sequel to the story, which the author hints at as a possibility. The hero begins life as a newsboy, and by integrity, industry, and courage wins rapid promotion, and in a way that enables him to travel and see much of his own country. He meets with plenty of adventure, and it is not of the improbable kind. His only fault is that that he has none. (Boston: W. A. Wilde & Co., \$1.50.)

THE QUILTING BEE.—The best things in this dainty little volume of verse are Mr. John Langdon Heaton's "Studies in Homespun," many of which have already seen the light in various periodicals. The other rhymes, as the author calls them, are facile and free, and prettily glib. The initial decorations by Verbeck, Hofacker and others are for the most part in excellent taste. (New York: F. A. Stokes Co., \$1.00.)

TWO LITTLE WOODEN SHOES is published in a handsome quarto edition, illustrated by Edmund H. Garrett; but Ouida's story, pretty and touching as it is, is hardly one which we can commend as a gift-book for girls. (Philadelphia: J. B. Lippincott Co., \$1.50.)

BOOKS RECEIVED.—The art of making portraits in pastel, Salon enlargements. (E. Long & Son, Quincy, Ill., \$1.00.)

THE BICYCLE FOR SKETCHING TOURS.

THE announcement of The Art Amateur Prize Competition for the best and most compact carrier attachment for an artist's requirements when on tour elicited a very large number of designs, most of them of a high order of ingenuity, some of them, however, travelling beyond the purpose contemplated. After careful deliberation by the judges, who were Mr. R. H. Wolff, of the R. H. Wolff Co., makers of the Wolff-American, Cycle; Mr. Irving R. Wiles, the well-known painter, who is an enthusiastic cyclist, and the editor of The Art Amateur, also a wheelman, the choice was narrowed to three, and finally it rested on that submitted by

MR. IRVING P. FAVOR, OF ARLINGTON, NEW JERSEY, to whom the prize of \$25 has been duly sent. We have only space to make this brief announcement now, but hope next month to illustrate the design and to make some general remarks about the other designs, especially of the following, which deserve honorable mention:
"Ybur," R. H. Mohler, 10 East Fourteenth Street, New York City.
"Multum in Parvo," J. H. Snow, 126 Brown Street, Waltham, Mass.
"The Telescope," A. E. Tanberg, Janesville, Wis.

ART NEWS AND NOTES.

THE Fall Exhibition of the National Academy of Design will be opened while this magazine is in press, and our notice of it must consequently be deferred until next month. We shall then also consider Mr. William L. Dodge's decorations for the Congressional Library at Washington, which have been on view at the American Art Galleries.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS sixty-sixth annual exhibition, opening December 21st, for two months, will comprise not only oil paintings, water-colors, sculptures, drawings, etchings, and engravings, but also mural decorations, architectural designs, wood and stone carvings, stained glass, tapestries, etc. The Temple Trust Fund yields an annual income of \$1800 for the purchase of works of art from this exhibition at the discretion of the directors, and for the issue of medals. The competition is open to all American artists. The Walter Lippincott prize of \$300 will be awarded, for the fourth time, for the best figure painting in oil by an American artist. The Mary Smith prize of \$100 will be awarded, for the nineteenth time, to the woman artist exhibiting the best picture in oil or water-colors. The gold medal of the Academy will be

awarded at the discretion of the directors, in recognition of high achievement in their profession, to American painters and sculptors who may be exhibitors or who merit the distinction for eminent services in the cause of art.

THE METROPOLITAN SCHOOL OF FINE ARTS, in Carnegie Hall, shows an earnest band of students who, in their co-operative enterprise, are deserving of the warmest encouragement. In the men's life class we noticed recently some particularly strong work. Mr. Henry Mosler instructs the painting classes, and Mr. E. H. Blashfield the life classes. Messrs. Herbert A. Levy and George M. Reeves teach drawing from the cast. Miss Isabel A. Lyons is the efficient business manager of the school.

PRIZES for "the best designs for the front pages of two catalogues to be issued in connection with the Cycle shows of 1897, to be held in Chicago and New York respectively, are offered by The National Board of Trade of Cycle Manufacturers," as follows: Two first prizes of \$150 each and two second prizes of \$50 each. The drawings must be 12 inches wide by 18 inches high, to be reduced in reproduction to 6 inches by 9 inches, the size of the covers of the catalogues. Further particulars may be had by writing to E. R. Franks, Secretary, 271 Broadway, New York.

MR. HENRY MOSLER'S PAINTING CLASS, at his studio in the Carnegie Building, is uncommonly well attended this season, as it should be, for Mr. Mosler is a very successful teacher. It is interesting to note that among the pupils is the widow of one of our most famous landscape painters. Mrs. Lumsden, another pupil, has a "Head" accepted for the coming "Academy" exhibition, and it is easy to believe that Miss Hoyt, Miss Rosenbaum, and Miss Stern might be equally successful if they would try their fortune. Gustave Henry Mosler, although he has already won his spurs, evidently does not find it beneath his dignity to work in his father's class. Near his easel is that of Miss Edith Mosler, his sister, who shares the family talent.

AN ART STUDENTS' CLUB, named after Catharine Lorillard Wolfe, who left her well-known gallery of modern pictures to the Metropolitan Museum, has been opened in large rooms at Grace House, No. 802 Broadway. The aim is to make it a comfortable rendezvous for young artists and art students, where information can be obtained about art classes and kindred topics. Mrs. Roland Redmond, Miss Knapp, and Miss Huntington are the committee in charge. A subscription fee of only \$1 is charged for the enjoyment of all the privileges.

CORRESPONDENCE.

HINTS ABOUT OIL PAINTING.

R. E. H.—(1) In painting the sky with oil colors there is no particular rule to be followed in holding the brush: the artist is guided to a certain extent by what he wishes to express. If, for example, the sky is stormy, with heavy clouds, he will load his brush with a mixture of colors representing the general tone of the cloud, and he will in painting strike the full bristles firmly against the canvas, discharging (or unloading), on the desired spot, his color in substantial masses, which he will instinctively smooth and blend together, following with his brush the forms of light and dark as he sees them in nature. Sometimes, when the clouds show gently curved outlines against the blue sky, a long slender bristle brush may be used, and this is carried around the curved outlines with a steady sweeping stroke. No blending is required here. There are some effects showing heavy masses of dark and light clouds rolling over each other and mingling in parts, to form a tone of warm soft gray. In painting such clouds, it is well to begin by laying in, with a full brush, two flat masses, one of light and the other dark, following closely the forms of the clouds. Remember that clouds have distinct effects of light and shade, and study the dark shadows with care, contrasting and comparing the values with the lighter portions. Sometimes the clouds appear thin and semi-transparent, showing the deep blue sky tone through their attenuated substance. In painting such cloud effects, allow the local blue sky tint to predominate in mixing the gray tones. There is no rule for any given number of coats of paint. Should the student be so fortunate as to secure the desired effect in one painting, let him beware of retouching this. Too much "working over," either in oil or water-color (especially the latter), is likely to destroy the freshness of color.

(2) The simplest method of painting foliage is to lay in flat masses of light and shade in medium tones, indicating the outlines of the leaves where the shadows meet the light; then, after the general effect is secured, add the high lights, and deeper touches of shadow; also, put in any details of drawing which may be necessary, using a finely pointed brush for the stems.

R. E. H.—In painting hair either on the human head or that of an animal, we study the masses of light and shade, and by the shape of these masses we determine the character or nature of the hair. If the hair be smooth and long the lights are generally large and simple in form, while if the hair or fur is short and tangled or curly, the lights are broken up and irregular in outline. Such effects must be studied from nature if the work is to have any value.

H. O. O.—(1) The golden hue so often seen near the horizon at dawn or sunset may be got by using the medium-toned Cadmium of the best make, and glazing it thinly with Rose Madder. (2) To produce olive green, mix Terre Verte and Yellow Ochre; for a "mauve" or lavender, mix Madder Lake with Permanent Blue, adding more or less white to give sufficient body to the color. Almost any shade of brilliant blue, such as peacock or turquoise blue, can be produced by mixing Antwerp Blue with a little Light Cadmium, White, and Madder Lake. A dull blue, like Indigo, may be made with Permanent Blue and a little Indian Red. Black added to these will deepen and dull the colors.

CHINA PAINTING.

S. B. O.—The directions to be given by C. E. Brady, in the series of articles on painting "A Set of Landscape Miniatures," begun in the present issue, will embrace marine subjects. Your specific inquiries will be answered in detail in the next article. In the mean while, we may say that water is laid in much after the manner of the sky, but blended with the brush instead of the dabber. Waves are produced by a circular motion of the brush, and the white crests by removing the color on the edges with a cloth or a clean brush wet with turpentine, and the extreme lights heightened by a sharp-pointed stick.

J. J. K.—Platinum is treated in every respect like gold, even with respect to the heat required in firing. If two firings are to be given to an article, put the platinum on for the first firing and burnish. When it comes from the kiln the second time, it will be perfect in every respect. It is seldom used alone or for large surfaces, except in combination with other metals. A gold handle, for instance, may have dots of platinum outlined with delicate black lines or little figures introduced in a border, or a small medallion, with a figure worked on in color or gold.

G. WRITES: "Will you be kind enough to tell me (1) whether Miss Mary C. Wright's plaque, No. 1672, and the forget-me-not border, No. 1673, in The Art Amateur last June can be completed for one firing; or, if two are necessary, will the background look as well put in after the flowers are well dried for the first firing, or would it be better to leave it for a second firing? If the flat gold scrolls are put in before firing, should fluxed or unfluxed gold be used? Miss Wright's designs are the prettiest The Art Amateur has had this year, I think. Can you tell me whether her home is in Detroit now, and does she have classes in china painting?"

Nos. 1672 and 1673 cannot be properly done with one firing in the broad water-color style. A very pretty effect can be obtained with two firings by painting stronger for the first firing, and putting in the main gold scrolls with pure fluxed gold on the plain china; but to produce the indefinite, shadowy backgrounds, and the rich, strong touches against the gold work, three firings are advisable. The easiest way would be to paint in the prominent flowers and leaves, and lay in the background colors, making the latter stronger against the most prominent scrolls. Paint thinly, and give a hard fire. In the second painting wash in the shading and shadows, and put in the strong touches, also the gold work, with the best pure fluxed gold. You can use it over fired color, but try to leave the china plain under your largest scrolls always. For the third firing, strengthen your work here and there, and put in thin washes of clear color where needed. Do all your fine gold work and the gold over the color at the edge of the plate. (2) Miss Wright's studio is at No. 8 East Fifteenth Street, New York City. She gives only letter and private lessons.

BEGINNER.—(1) Take some Violet-of-Iron. Deep Purple, or whatever other color you may prefer, and for a first lesson, practise laying flat touches of different degrees of strength on a white six-inch tile. Do this with a full brush—the largest you have. Having laid the wash, proceed with the broad side of your brush to touch it lightly here and there until one could not tell in which direction it was originally put on. Put the color on a little darker than you wish it to remain, and, with the dabber held upright, dabble it until it is quite smooth. Work from left to right, beginning from the top of your china. The touch of the brush should be given from the reach of the fingers without moving the arm. Having succeeded in getting a flat, uniform tint, next try to get an evenly graduated tint. It is well to exaggerate the light and the dark you desire, for the dabbling will tend to bring them down to the same tone.

(2) Carmine is so apt to be affected by changes in firing, that it is not a good one for beginners to use in monochrome. If a red is desired for this purpose, Pourpre Riche (Deep Purple) can be used with less risk.

SUNDRY QUERIES ANSWERED.

S. B. O.—Stopping-Out Varnish may be bought ready prepared, or the ether may make a varnish which will answer the purpose by following this simple receipt: Break small bits of resin into a phial, and pour in spirits of turpentine to about twice the height of the resin. Heat in a saucpan of water; add a little lamp-black. Brunswick black is commonly used as a stopping-out varnish, but sometimes it does not dry readily.

MORDANT.—(1) For etching with the point on copper, it is usual to hold the plate over the smoke of a wax taper or candle until the ground flows even and is blackened by the smoke. This enables the etcher to see his work better, and takes off the glare of the polished surface of the varnish ground. (2) Two shades of brown olives, or olive browns, are useful colors for painting the framework of a greenhouse or conservatory. The contrast thus effected between the neutral brown of the sash frames and the foliage and flowers inside is a most pleasing one, and the plants inside are perceived sooner than if the frames were painted white, this latter obtruding itself on the sight before the eye can reach the flowers.

"TAPESTRY PAINTER."—(1) As Mr. Douthitt doubtless would tell you, much of the success of his tapestry paintings in oil colors is due to his artists painting sufficiently thinly and lightly. The canvas must not be soaked, as in painting with the Grenié dyes, and if the paint be loaded on it clogs the rib of the canvas and destroys the desired effect of tapestry. When finished keep the painting exposed to the light; for if put away, especially before it is thoroughly dry, it will fade rapidly. (2) You had better write to Mr. Douthitt direct for information as to his charges for renting tapestry paintings. His address is 286 Fifth Avenue, New York. (3) Fresh spirits of oil answers as well as any medium for painting in oil on washable fabrics.

PYROGRAPHER.—All kinds of objects, ranging from a cabinet to a picture frame, made especially for decoration in poker work are sold by E. M. Gübsch & Co., 119 East Twenty-third Street, New York.

S. T. J.—(1) The only way to remove the ink spot from your drawing is to use a sharp scraper. Afterward stipple over the abrasion. (2) In painting in oil colors on a black panel, no under painting is necessary; simply use as much paint as may be necessary to prevent the black ground from showing through. In painting on wood first cover the whole ground of the design with a coating of Chinese white, after which the colors will be found very easy to manage.

T. H. E.—To transfer a design to such a delicate material as satin, use a tracing-wheel or sewing-machine needle to mark the outline with holes. Then place the design on the satin and dust through it a delicate tone of flesh-colored chalk, if you are going to paint it in natural colors. Procure a piece of fine, soft French pastel of whatever shade you desire for the outline; powder this, and put it into a small bag of coarse French muslin or net, and "pounce" it through the holes made by the machine or tracing-wheel, so as to form a sufficient outline. The pastels can be bought separately and in any shade desired.

SPECIAL NOTICE TO ALL WHO GET THE ART AMATEUR BY MAIL.

OUR SUBSCRIBERS will notice that a new kind of wrapper is employed. This wrapper is intended to simplify the opening of the package, hitherto a difficult operation. A projecting tab will be found at one end of the wrapper. This indicates the presence of a piece of fine string. Pull the string to its left. It will cut the paper, and the package will fly open.

PICTURES—OLD AND NEW · DECORATION AND FURNISHINGS.

Fishel, Adler & Schwartz

373 FIFTH AVE.
N. E. Corner of 35th St., N. Y.

Large and Important Collection of
Oil Paintings and Water-Color
Drawings by celebrated European
and American Artists.

IMPORTERS AND PUBLISHERS OF
Etchings, Engravings, Fac-similes, etc.

APPROPRIATE AND
HANDSOME HOLIDAY PRESENTS

Artistic Framing a Specialty

OPEN · EVENINGS · UNTIL · CHRISTMAS

Blakeslee Gallery,

No. 353 5th Avenue,
Corner 34th St., N. Y.

SPECIALTY OF
Early
English Paintings.

Collection of Paintings
BY OLD MASTERS.

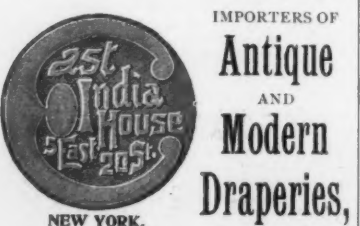
The Property of
MR. J. D. ICHENHAUSER,
OF LONDON,
on exhibition at
Mr. John Getz's Art Gallery,
391 FIFTH AVENUE, NEW YORK.

G. W. CARMER,
IMPORTER OF MODERN
PAINTINGS,
293 Fifth Ave., N. Y.
(Galleries closed every Summer.)

Geo. F. OF, MAKER OF
FINE FRAMES,
No. 4 Clinton Place,
(8th Street), near Broadway, New York.
Works of Art Framed with Artistic Judgment.

H. van SLOCHEM
Importer of
WORKS OF ART
Antiques; Dutch Inlaid Furniture, Portraits
and Paintings; rare old Dutch Brassware
(17th Century); Old English and Dutch Sil-
ver, Sheffield Plate, Delft China, and Bric a
Brac generally.
499 FIFTH AVE., at 42d St., N. Y.
(Also, Amsterdam.)

Proctor & Company,



IMPORTERS OF
Antique
AND
Modern
Draperies,
Liberty Velveteens, Gauzes and Silks.
Fabrics for Wall and Furniture Covering.
Embroideries. Tapestries.
Oriental and Japanese Cotton Rugs.
New Designs in Printed Cottons.

ARTISTIC ARTICLES FOR HOLIDAY GIFTS.
SPECIALTIES IN PILLOWS.

L. CRIST DELMONICO

Paintings by Modern
AND
Early English Masters

EXHIBITION and SALESROOMS

AT
166 FIFTH AVENUE
Between 21st and 22d Streets NEW YORK

LAWRIE & CO.,
15 Old Bond Street, - London, England.

PICTURES
OF THE
Early English
AND
Barbizon Schools.

ALSO OF THE
OLD DUTCH MASTERS.

WALLIS AND SON
The French Galleries

120 PALL MALL, LONDON
11 HANOVER ST., EDINBURGH
104 WEST GEORGE ST., GLASGOW

High Class Pictures

PROPRIETORS: Tom Wallis
E. Silva White
Lawson Peacock

FREDERICK KEPPEL & Co.,
20 East 16th St., N. Y. An
Exhibition of Drawings by
C. D. GIBSON,
December 9th to 19th.

The Hollyer Reproductions
OF THE WORKS OF
Sir EDWARD BURNES JONES, Bart.,
G. F. WATTS, R. A., and
DANTE GABRIEL ROSSETTI.
Send for catalogue to the American agents,
Willis & Clements, 1624 Chestnut St., Philadelphia, Pa.

GOUPIL & CO., of Paris.
BOUSSOD, VALADON & Co.,
SUCCESSORS,
Paris, London, Berlin, The Hague.

MODERN PAINTINGS.
NEW YORK GALLERIES:
303 FIFTH AVENUE,
N. E. Corner Thirty-first Street.

Fifth Avenue Art Galleries,
366 & 368 Fifth Avenue, N. Y.
ORTGIES & CO.,
AUCTIONEERS,
Salesrooms and Galleries for exhibitions and sales of
paintings, statuary, books, and other art work.

Choice Goods Low Prices

NOORIAN
4 East 20th Street
NEW YORK

Antiquities, (Objets d'Art)
Ancient and Modern
Furniture, Rugs,
Embroideries,
Jewelry and Pottery

A Rare Chance for Christmas Shoppers

SCHAUS' ART GALLERY.

FINE OIL PAINTINGS and
WATER-COLOR DRAWINGS

BY EMINENT ARTISTS.
UNRIVALED COLLECTION OF
MODERN ETCHINGS AND
ENGRAVINGS.
Rare Old LINE-ENGRAVINGS.
ARTISTIC FRAMES.

WILLIAM SCHAUS,

204 FIFTH AVENUE,
Madison Square, New York.

ARTHUR TOOTH & SONS,
Works of Art,
295 Fifth Ave., New York.

High Class Paintings and Water-Color
Drawings by the
EARLY ENGLISH
and Continental Masters.

A Choice Collection of Etchings and Engravings
Always on View.

5 & 6 Haymarket, London. 9 Rue Traktir, Paris
ESTABLISHED 1842.

Chas. Sedelmeyer,
6 Rue de La Rochefoucauld,
PARIS,
GALLERIES OF HIGH-CLASS
PAINTINGS,

OLD MASTERS AND BARBIZON SCHOOL.
Selected Etchings. Limited Editions.

Will publish shortly an important work
on REMBRANDT, written by Dr. WILLIAM
BODE; eight volumes, containing the
artist's biography and the descriptions of
all his works, with their reproduction in
photogravure.

Subscription price in Paris, \$250 for the
8 volumes.

The richest and most extensive book
ever published on any painter.

DURAND-RUEL,
EXPERT AND IMPORTER OF

Modern Paintings,
389 Fifth Avenue, New York,
(Corner 36th Street.)

New York office of the largest and most important
Art Galleries in Paris.

16 Rue Lafayette and 11 Rue Leveillé.

Julius Oebme
(Formerly with the successors of Goupil Co.)
384 Fifth Avenue, between 35th & 36th Sts.
NEW YORK CITY

High Class Paintings:
Barbizon School
AND
Early English Masters

HOLLAND
ART GALLERIES,
A. PREYER,
35 Kalverstraat, Amsterdam (Holland).

DOWDESWELL
& DOWDESWELLS (Lim'd),
DEALERS IN
Old and Modern Paintings by
English, Dutch and Flemish Masters,
EXHIBITION NOW OPEN.
160 New Bond Street, London.

Tiffany Favrile Glass

Unique Vases, Lamps,
Bowls, and other Art ob-
jects, suitable for Wedding
and Holiday Gifts.

TIFFANY FAVRILE GLASS.—The exhibition
of the results of Mr. Louis C. Tiffany's latest
experiments in this field reveals possibilities
not as artistic as they are unlooked for, novel,
and striking. There are also color combinations
in the blown, rolled and wrought glass—its
marvellous beauty—and decorations of original
and graceful spontaneity, no two objects
being either in color, decoration, or shape
exactly alike. Many forms of flower-like shape
of flame-like hues are shown, but no illustration
can convey an idea of the remarkable play of
light and color which is produced. There is
glass over glass, engraved glass, glass with
over color, made into vases, lamps, bowls, of
conceivable shapes and sizes, all beautiful
and all original, both in design and color effect.
The Art Amateur.

Examples now on exhi-
bition and sale at The
Tiffany Studios
333-341 Fourth Ave., N. Y.

American Tapestry & Decorative Company.

Tapestry Paintings.

2000 tapestry paintings to choose from,
38 artists employed, including gold med-
alists of the Paris salon. Send \$12.50
for a \$75 painting 32 inches by 6 feet,
just for an introduction.

Tapestry Materials.

We manufacture tapestry materials
Superior to foreign goods, and half the
price. Samples free. Send \$1.50 for
2 yards No. 6—50 inch goods—just for
a trial order. Worth \$3.

Art Instruction.

Six 3-hour tapestry painting lessons in
studio, \$5. Complete written instruction
by mail, \$1. Tapestry paintings
rented; full-size drawings, paints,
brushes, etc. supplied. Nowhere, Paris
not excepted, are such advantages offered
pupils. New Compendium of 140 studies,
25 cents. Send \$1 for complete instruc-
tions in tapestry painting and com-
pendium of 140 studies.

Home Decoration.

Write for color schemes, designs, esti-
mates. Artists sent to all parts of the
world, to do every sort of decorating and
painting. We are educating the country
in color-harmony. Relief; stained glass;
wall paper; carpets; furniture; draperies;
etc. Pupils taught. Send \$5 for a \$25
color scheme to decorate your home.

Wall Papers.

New styles designed by gold medal
artists. From 10 cents per roll up.
Samples 10 cents. Send 25 cents for
compendium of 140 studies.

Manual of Art Decoration.

The art book of the century. 100
royal quarto pages. 50 superb full-page
illustrations (11 colored) of modern home
interiors and tapestry studies. Price \$2.00.
If you want to be up in decoration send
\$2.50 for this book. Worth \$5.00.

JOHN F. DOUTHITT,
286 Fifth Avenue, New York.

T. A. Wilmurt's Sons

MAKERS OF
FINE PICTURE FRAMES
54 East 13th Street - New York
Third Door West of Broadway

Repairing and Regilding Done in the Neatest Manner

ANTIQUES.

Wernicke's Art Rooms,
10 & 12 West 28th St., N. Y.
Open all the year round. are always well
stocked and interesting, and will be more so
this Winter than ever—Mr. Wernicke having
recently acquired many additions to his choice
and varied collection of rare
Furniture, Porcelains, Silver
AND OTHER WORKS OF ART.

ART INSTRUCTION AND ART SUPPLIES.

STUDIOS OF
M. Helen E. Montfort
142 W. 125th St.
NEW YORK CITY

Classes

In China, Tapestry and Water Color Painting, under thoroughly trained instructors; also, special private lessons. *During the season of 1895-96 the total number of lessons given at this establishment was not equalled by any other institution in the city.*

China Painting Materials

Especially prepared and tested in own laboratory, including

Matt Roman Gold

(best in the market) and a full line of colors. General assortment of carefully selected materials for china painters; also white china.

China Firing

Accurately and completely fitted kiln room. Five kilns in constant operation. China properly fired, daily.

China Decorated

Orders taken for decorating china, and prompt execution assured. Broken sets matched.

Visitors welcome. Prompt attention to correspondence. Out-of-town pupils can secure desirable board at moderate prices in the immediate vicinity. Address

MISS M. HELEN E. MONTFORT
No. 142 W. 125th St., New York

SCHOOL OF DRAWING AND PAINTING.

MUSEUM OF FINE ARTS,
Copley Square, Boston, Mass.

Twenty-first Year Note Open.

Instruction in drawing from the cast and from life, in painting and decorative design, and also in artistic anatomy and perspective. Principal instructors: F. W. Benson, E. C. Tarbell and Philip Hale (Drawing and Painting), Mrs. William Stone (Decorative Design), E. W. Emerson (Anatomy) and A. K. Cross (Perspective). Pupils are allowed the free use of the galleries of the Museum. For circulars giving detailed information, address **MISS ELIZABETH LOMBARD, Manager.**

Palmer Art School
30 EAST 23d STREET
NEW YORK CITY

Classes in Drawing and Painting from Model and Cast. Portrait Painting in Oil, Water-Color and Pastel. SPECIAL instruction in Miniature Painting on Porcelain, and Figure Work on China. We use a flesh palette of four colors, simplifying flesh painting on china to the utmost. Decorative Designing and Tapestry Painting in Dyes. For terms, call or address

E. P. PALMER

30 East Twenty-Third Street

MISS ANNA SIEDENBURG,
OF CHICAGO.

TEACHER IN GLASS PAINTING,
42 EAST 23d STREET, NEW YORK CITY.

The Right Kind of Glass.

The right colors to match it, with Designs.

Directions for firing.

Send for Price List.

A. Siedenburgh's Manual on Glass Painting

50 cents the copy.

A PUPIL OF BONNAT

Prize medal, Paris, 1889, gives art instruction in drawing, painting from life and nature, anatomy, perspective. 8 hours daily, \$1.50 a week. Address:

Velasquez Academy, 157 West 16th St., New York.

HEGGER'S CARBON PHOTOGRAPHS
of Ruins of Ancient Architecture, European Cathedrals, Abbeys, Old and Modern Masters and Statuary, are exceptionally suitable for the Library, Halls, and Staircases. Having been made for Educational Institutions, they are highly welcomed as valuable gifts to Public Libraries, and to

SCHOOLS AND ACADEMIES.

Write for catalogue to

FRANK HEGGER, Importer and Publisher of

Copies of Paintings and Views from all parts of the World.

No. 288 Fifth Ave., ABOVE 30TH ST., New York

ADELPHI COLLEGE,
Lafayette Avenue, Clinton and St. James Place,
Brooklyn, N. Y.

ART DEPARTMENT.

THE appointments of this department are the equal if not the superior of any in the country; its work has been annually indorsed by such artists as S. J. Guy, J. G. Brown, Walter Shirlaw, F. S. Church, P. P. Ryder, J. C. Bead, W. Hamilton Gibson, E. J. Whitney, R. W. Hubbard, C. Y. Turner, St. John Harper, R. J. Pattison, Thos. Jansen, C. D. Hunt, S. S. Carr, and others of equal note. The classes (of which there are two daily sessions) are from the Antique, Still Life, Portrait and Figure, in Charcoal, Oil, Water and Pastel. The Morning Classes are from 9 to 12 M., the Afternoon from 1 to 4 P. M., either or both of which classes pupils can enter at any time. Terms, ten dollars for one daily session of ten weeks, or fifteen for both. **J. R. WHITTAKER, Principal.**

PRATT INSTITUTE,
BROOKLYN, N. Y.

DEPARTMENT OF FINE ARTS.

DAY AND EVENING SESSIONS.

The object of this department is to provide thorough and systematic instruction in the fine and decorative arts. Instruction is given in cast, portrait, life drawing, and composition; oil and water-color; perspective; sketching; clay-modelling and sculpture; wood-carving; wall paper, carpet, silver, stained glass, and general design. Courses in Architecture and a Normal Art course for the training of teachers are also special features. Sixteen large studios and class-rooms are abundantly equipped with casts, photographs, and every appliance necessary for study.

W. S. PERRY, Director of Department.

INSTRUCTORS:—S. H. Adams; A. W. Dow; G. Rose; H. Prellwitz; L. C. Haskell; K. E. Shattuck; V. C. Griffith; C. F. Edminster; R. Hunter; G. A. Tew; E. K. Fenner; M. A. Harbut; D. M. Norton; L. Loeffler.

FREDERIC B. PRATT, Sec'y Pratt Institute.

ESTABLISHED 1872.
Lowell School of Industrial Art and Decorative Design.
Mass. Institute of Technology.

DESIGNING. Students are taught to design patterns for carpets, paper hangings, silks and prints. Also, instruction given in china painting and cast drawing. A knowledge of freehand drawing is very essential. Both the designing and class rooms are in the

Institute Building, foot of Garrison St., BOSTON.

CHARLES KASTNER, Principal.

A. B. COBDEN'S CERAMIC ART SCHOOL.

The modern styles taught by a thorough and practical method.

ROSES A SPECIALTY.

A complete line of colors carefully selected and prepared for sale; also Gold, Oils, Brushes, etc. China fired and gilded for Amateurs. "Practical Hints on China Painting" mailed free upon application.

15 South 16th Street,
PHILADELPHIA, PA.

E. AULICH,

OF CHICAGO.

CHINA, GLASS AND WATER-COLOR PAINTING.

ROSES A SPECIALTY.

Reid's Building, Room 23, Cincinnati, O.

ALL METHODS IN CHINA PAINTING

correctly taught. Instruction also in Oil, Water-Color and Tapestry Painting by **MRS. W. H. MILLER.** Bischoff's Celebrated China Colors for sale. China Firing a Specialty.

STUDIO, 347 FIFTH AVENUE, N. Y.

OPP. HOTEL WALDORF.

Plaster Casts.

Antique, Roman and Medieval.

For the use of Schools, Colleges, Amateurs, etc.

Casts in the Ivory Tint.

Largest Collection in America.

L. CASTELVECCHI & CO.,

Manufacturers and Importers,

143 Grand St., near Broadway, N. Y.

Send for catalogue.

THE ARTOGRAPH

SKETCHING APPARATUS.



Broadway Conservatory of Music.

November 14, 1896.

Geo. A. Mursick, Esq., 3 Union Square.

Dear Sir:—The Arto-graph sent me on trial has more than fulfilled my expectation. I find it invaluable for enlarging cuts, a saver of time and money, and gives degree of accuracy impossible of attainment by any other means.

Truly yours, Prof. JOHN M. TURNER.

School of Industrial Art,
Broad and Pine Streets,
PHILADELPHIA,

offers best facilities obtainable for the study of

FINE AND INDUSTRIAL ART.

Has largest Life Class in the city. Industrial aims emphasized throughout. Regular and special courses in Architecture, Modelling, Carving, Mural Decoration, Textile Design, including Weaving and Dyeing, qualifying graduates for professions.

For circulars and all information, address

L. W. MILLER, PRINCIPAL.

BROOKLYN ART SCHOOL

OF THE

Brooklyn Art Association and the

Brooklyn Institute of Arts and Sciences.

OVINGTON STUDIO BUILDING,

246 Fulton, Cor. Clark Street, Brooklyn.

INSTRUCTORS:

MR. WALTER SHIRLAW, Life and Composition Classes.

MR. GEO. REEVS, Painting and Portrait Classes.

MR. JOSEPH H. BOSTON, Life and Antique Classes.

MISS S. G. COSTER, Decorative Art and Design.

MR. WM. H. SNYDER, Assistant and Curator.

Particular advantages accrue to students from a distance, living expenses being comparatively low in Brooklyn.

For further information, address The Curator,

MR. WM. H. SNYDER, 246 Fulton St., Brooklyn, N. Y.

Teachers College

(ALLIED WITH COLUMBIA UNIVERSITY)

New York City

DEPARTMENT OF

Manual Training and Art Education

This department offers (1) thorough professional training to teachers and supervisors of drawing and manual training; (2) attractive art courses in drawing, water-color painting, clay modeling, wood-carving and designing.

The department occupies the new Macy Manual Arts Building, situated on Morningside Heights and overlooking the Hudson River and the Palisades.

Send for circular giving terms of admission, courses of instruction, tuition fees, scholarships and board at Teachers College Hall.

WALTER L. HERVEY, Ph.D., President.

The Metropolitan School of Fine Arts

OF NEW YORK, CARNEGIE HALL.

INSTRUCTORS: Edwin H. Blashfield, B. West Cline-dinst, Herbert A. Levy, Henry Mosler, Albert G. Reinhardt, George M. Reys and J. H. S. S.

Separate classes for men and women in Drawing, Painting, and Composition from the Nude.

Classes in Antique, Portrait, Still Life, Sketch and Illustration.

Four scholarships, value fifty dollars each, will be given for the best work at end of season. For terms and conditions, send for prospectus.

CHINA PAINTING

thoroughly taught by an experienced teacher from the

ROYAL WORCESTER PORCELAIN WORKS

(ENGLAND).

Practical type-written lessons by mail. Cloisonné materials supplied.

MRS. M. PRESTON-BREWER,

STUDIO 1022, No. 156 Fifth Ave., New York.

NEW DESIGNS in Water-Colors for China-Painters.

MARY CATHARINE WRIGHT,

8 East 15th St., New York City.

WATER COLORS.

MR. and MRS. JOHN J. REDMOND,

Sherwood Studio Building, 58 W. 57th St., N. Y.

Classes for Water-Color and Pen-and-Ink (figure and still-life) three times a week.

E. M. GUBSCH & CO.

119 East 23d Street, New York

SPECIALTIES IN

PYROGRAPHY

Or Fire Etching Work

BEST OF IMPORTED APPARATUS

A large stock of goods, plain and in the completed state, especially designed for this new decorative art, consisting of tables, chairs, tabourettes, cabinets, plaques, picture frames, panels, and a great variety of other wares.

DESIGNS FOR SALE

IMPORTERS AND DESIGNERS OF

Ladies' Garments

Highest Class Workmanship

Satisfaction Guaranteed

Imported Models now at half price

11 EAST 42D ST., - NEW YORK

LATEST and best imported literature and

fashion magazines and reviews. All Ger-

man and French books and periodicals, novel-

istic and scientific literature in stock or imported

on order at moderate prices. H. W. MUSSAEUS,

Bookseller and Importer, 248 Fourth Avenue,

near 20th Street, New York. Leipzig "Da-

mas-Baendchen" Bibliothek.

EIGHTEENTH YEAR.

THE

Osgood Art School

Open throughout the Year.

INSTRUCTION

in Drawing, Oils, Water Color, and Tapestry; also special classes in

China-Painting

in charge of an experienced practical decorator

SPECIAL SUMMER CLASSES AND RATES FOR TEACHERS, OPEN JUNE 1st EACH YEAR.

The Osgood Handbook, entitled

"How to Apply Matt, Bronze, Lacroix, Dresden Colors and Gold to China,"

is the most successful work of the kind ever published.

In flexible cloth covers, 300 pages. Illustrated. At art and book stores, or sent anywhere by mail for 75 cents, post free.

Osgood Holland Delft-Blue

In vials, each, .40

An entirely new blue, reproducing the genuine

Holland Delft decorations—the only blue in the

market satisfactory in all respects for securing

graduated effects, from the most delicate to the

strongest and deepest tones.

FREE! General Catalogue, illustrated and con-

taining complete price list of all the

other OSGOOD ART SCHOOL reliable specialties

for china painting, 43 pp., mailed to all applicants

mentioning THE ART AMATEUR.

Address **MISS A. H. OSGOOD,**

PRINCIPAL OSGOOD ART SCHOOL,

12 East 17th St., (Formerly 41 Union Sq.) New York.

ART ACADEMY OF CINCINNATI.

FOUNDED 1869.

REGULAR TERM, SEPTEMBER 14TH, 1896, TO

MAY 30TH, 1897. TUITION FEE, \$20.

Complete Courses in Drawing and Painting, in

Oil and Water-Color, Composition, Pen

Drawing, Illustration, Modelling, Wood

Carving, China Painting, etc.

The Academy occupies a large, well-lighted build-

ing in Eden Park, adjacent to the Museum, to which

Students have free access.

For circulars and other information, address

A. T. GOSHORN, Director, Cincinnati, O.

HENRY MOSLER'S

Painting & Composition Classes

Reopen October 5th, 1896

Special attention will be given to the study of

the **HUMAN FORM, PORTRAITURE, and COMPOSITION.**

Mr. Mosler will give three criticisms weekly—

TUESDAYS, THURSDAYS and SATURDAYS, and

will personally superintend the posing of the

models on Mondays.

A class of twenty students will be entitled to

compete for MONTHLY prizes, the sum of \$300.00

being expended in awards during the year.

TUITION: \$30 per month, all day

\$15 per month, half day

For further information address

HENRY MOSLER

Carnegie Hall Studios

Cor. 56th St. & 7th Ave., New York City

New York School of

Applied Design for Women

200 WEST 23d STREET, NEW YORK.

Thorough Instruction in Wall Paper, Silk,

Carpet and Book-Cover Designing, His-

toric Ornament and Architecture.

Water-Color, under Paul de Longpré.

Illustration, under Dan C. Beard.

Instructors are the practical head design-

ers and architects from the leading

firms in the city.

Tuition, \$60.00 a Year.

Apply to **MISS HARRIET Z. BICKFORD, Sec'y.**

Anatomy in Art.

A practical text book for the Art Student in

the Study of the Human Form, to which is

added an analysis of the laws of Proportion

and of the art of Modelling. Fully illustrated.

Price, \$3.00, postpaid. Published by the author.

J. S. HARTLEY, N. A.,

145 West 55th St., N. Y.

NEW WHITE CHINA · WILKE KILN · CHINA DECORATION.

Saves One Firing.



The Filkins Burnish Gold may be applied over dry unfired paste or color, thus saving one firing. It is also especially economical in use over white china. Sample boxes, 25c., 15-grain boxes, 90c. or \$1.00 per full dozen. Mail charges, 2c. for one single box, 1c. extra for each additional box, 8c. extra for registration on orders amounting to \$5.00 or more.

W. H. GLENNY, SONS & CO.,
BUFFALO, N. Y.
IMPORTERS OF CHINA.

27-sheet catalogue of white china for decorating sent to any address on receipt of 20 cents, with coupon good for this sum in goods, or in money, if the catalogue is returned. Large stock, low prices, liberal treatment.

UNDERGLAZE AT HOME

On the receipt of five dollars I will ship the following: Two Small Vases, Four Tiles, Glaze for the same, One Set of 12 Underglaze Colors and instructions for their use and firing in any good china kiln. **MRS. CHARLES VOLKMAR,** Corona, Long Island, N. Y.

White China For Decorating

We have just opened a line of White China, containing a large assortment of new and attractive novelties.

Send for our *NEW* price list illustrating over 1000 pieces.

Wright, Tyndale & Van Roden,
217-219 So. 11th St., Philadelphia, Pa.

Hall's Superior Roman Gold and Bronzes
FOR CHINA AND GLASS.

The best that can possibly be manufactured, put up in jars or in glass tablets, ready for use. Send 25c. for a trial box of Roman Gold, which contains one third the quantity of a regular 75c. box. For sale by all dealers. Special rates to teachers.

JAMES F. HALL,
467 Franklin St., Philadelphia, Pa.

CHINA PAINTING.

AT THE EXHIBITION!

MRS. A.—“I used Marsching's Famous Roman Gold, and took first prize.”

MRS. B.—“I wish I had; I used one of those cheaper golds, and spoiled my vase.”



Marsching's Roman Gold and Lacroix's French Colors

are the STANDARD materials of the world for decorating China, and have made China Painting popular and profitable.

FOR SALE EVERYWHERE.

FAVOR, RUHL & CO., Sole Wholesale Agents,
123 West Houston Street, New York.

THE NEW AND IMPROVED WILKE CHINA KILN,

FOR FIRING DECORATED CHINA AND GLASS WITH NATURAL, ARTIFICIAL OR ILLUMINATING GAS OR GASOLINE.

Easy to handle. Full directions for firing furnished with each Kiln that are so easily understood that the merest Amateur can operate it without any previous knowledge of this branch of the work.

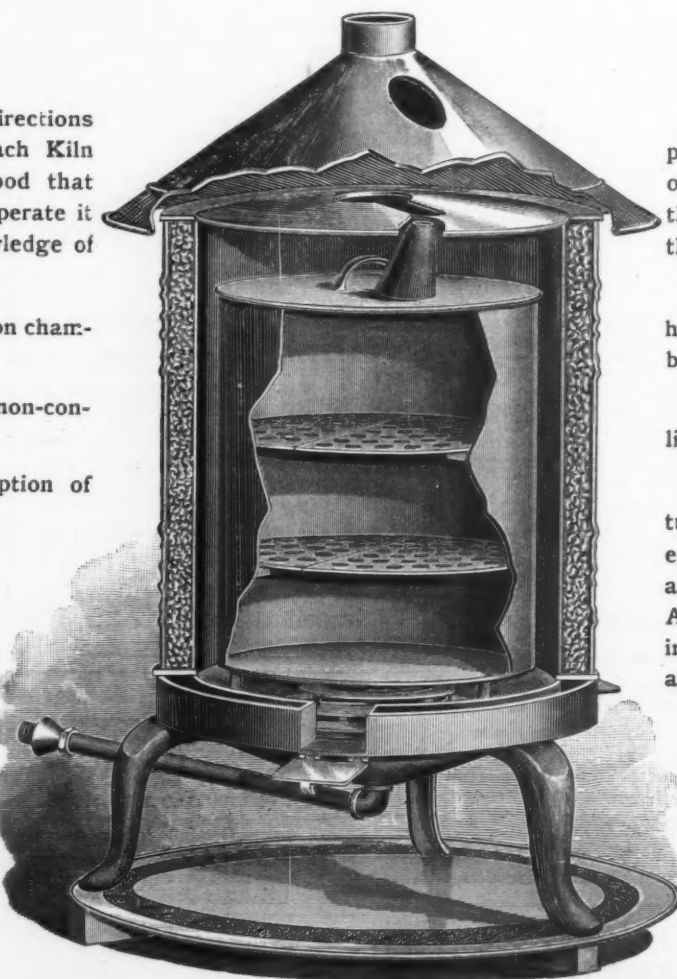
Has the largest combustion chamber.

Is the only kiln using a non-conducting cylinder.

Economy in the consumption of gas, lowest on record.

Is an unqualified success, not only in this Country but in Europe.

The new graduated burner will do the most hard work in the briefest time, and use every cubic inch of gas consumed to the best advantage.



Constructed on practical principles, by practical artisans, in the only thoroughly equipped plant for the manufacture of portable kilns in the United States.

An economical and efficient device having a world-wide reputation for beautiful work.

A marvel of simplicity and cleanliness.

Used exclusively by the Manufacturers of all the China Paints imported into this Country. Also in use and recommended highly by the best Amateur and Professional Artists in every City in the United States and Europe.

Its simplicity of construction and the positive character of the service performed by it, have given it pre-eminence.

Improved Throughout, Simple, Accurate, Durable, Reliable.

There is absolutely nothing which pays a better profit than china firing. China painting being on the increase, firing is necessarily to be done more extensively than ever. You need a Kiln. Why not buy it now and become established in the work in the community in which you live? Send for Descriptive Circular, and mention The Art Amateur.

Manufactured by F. A. WILKE, Richmond, Indiana, U. S. A.

NEW CHINA · ART SUPPLIES · CHINA DECORATION.

F. WEBER & CO.

(MANUFACTURERS—IMPORTERS—DEALERS)



ART MATERIALS

ASK FOR

F. Weber & Co.'s Artists' Oil-Colors in Tubes, AND
F. Weber & Co.'s Moist Water-Colors in half and whole Pans,
Tubes and Glass Pots.

ALL ENDORSED BY LEADING ARTISTS.

ALSO

F. Weber & Co.'s Soft and Half Hard Pastels.

FOR HOLIDAY GIFTS

SEND FOR

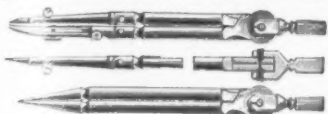
F. WEBER & CO.'S OIL-COLOR OUTFITS,
Tin or Wooden Boxes, complete, at \$1.50,
\$2.50, \$3.50, \$5.00, \$7.50, \$9.00, \$10.00,
\$12.50, \$15.00, etc.

CHINA-COLOR OUTFITS, fitted com-
plete, with either French or German
Colors, at \$5.00, \$7.50, \$10.00, \$12.50,
\$15.00.

F. WEBER & CO.'S ROMAN GOLD (best quality), Water-Color Outfits in Tin or
Wooden Boxes, fitted with either F. W. & Co.'s, W. & N., German or French Water-
Colors, complete, each, from 40c. up to \$15.00.

F. WEBER & CO.'S PASTEL OUTFITS, complete, at \$2.00, \$3.50, \$5.00, etc.

F. WEBER & CO.'S SPECIAL DRAWING OUTFITS, at \$5.00, \$7.50, etc.



LARGE ASSORTMENT OF MATH-
EMATICAL INSTRUMENTS, DRAWING
MATERIALS AND OTHER SUPPLIES
FOR SCHOOLS AND COLLEGES.

IMPORTERS OF

Winsor & Newton's, and Schoenfeld's Oil and Water-Colors, and all Foreign Artists' Materials.

1125 CHESTNUT ST., PHILADELPHIA, PA.

709 Locust Street, St. Louis, Mo.

5 North Charles Street, Baltimore, Md.

Prompt Attention to Mail Orders. Send for Our Catalogue, Vol. 120.

A. Sartorius & Co.,

MANUFACTURERS AND IMPORTERS OF

Artists' Materials

for Oil, Water Color and Pastel
Painting and Drawing,

AND FOR

China and Glass Painting.

A. Sartorius & Co.'s finely prepared Artists'
Oil Colors.

A. Sartorius & Co.'s Moist Oleo Colors for
Oil and Water Color style of painting.
Water the thinning medium.

A. Sartorius & Co.'s Vitro Moist Water
Colors and Vitro Water Gold for China
Painting.

A. Sartorius & Co.'s Vitrifiable Oil Colors for
China Painting.

A. Sartorius & Co.'s Gouache Colors, finely
ground, for China Painting.

A. Sartorius & Co.'s Special Overglaze Colors,
finely ground (high glaze).

A. Sartorius & Co.'s Roman Gold on Glass
Slabs.

A. Sartorius & Co.'s Tinting Oil and Ground-
ing Oil.

Hancock's Overglaze Colors.

Mueller & Hennig's Tube Colors.

Mueller & Hennig's Genuine Mengs' Pastels.

Dresden Thick Oil, Fat Oil, Glass Brushes,
Burnishers.

Vitrifiable Cement for Mending China.

Write for Catalogue, containing instructions
how to mix and apply colors for China Painting.

46 WEST BROADWAY, N. Y.,
Between Park Place and Murray Street.

50 PER CENT. LIST
OF \$10,000 STOCK OF ARTISTS'
MATERIALS CLOSING OUT AT
PRICES NEVER BEFORE
QUOTED. Mention THE ART AMATEUR.

Barton's Art Store, CINCINNATI, O.



Higgins' American Drawing Inks

(Blacks & Colors)

The Standard Liquid Drawing Inks of the World.

JO. PENNELL says of the Black ink:—"There is no ink equal to it for half a dozen reasons. From the time you open the bottle until you have put all its contents on paper you have no reason to find fault with it." A. B. FROST says:—"I use a great deal of it, and it is certainly the best."

AT ALL DEALERS.
(By mail, prepaid, 35 cents a bottle. Color Card showing tints, free.)

Higgins' Photo-Mounter



The new adhesive for mounting photographs, prints, etc., and for scrap-book, tissue work and general use. Will not warp, cockle nor strike through. Just the thing for mounting Art Amateur studies. Spreads smoothly and easily—no lumps. Beautiful white color. Always ready. Fully guaranteed.

AT ALL DEALERS.
(30c. Jar, prepaid, by mail, 30 cents.)

CHAS. M. HIGGINS & CO., Mfrs.,
168 8th St., Brooklyn, N. Y.
London Office: 106 Charing Cross Road.

E. FABER

PENHOLDERS

LEAD PENCILS

Rubber Erasers, Pure Rubber Bands.

E. FABER'S KNEADED RUBBER, (No. 1224) is especially adapted for cleaning drawings, doing its work rapidly and not injuring the surface of the paper. Can be kneaded into any desirable shape.

E. FABER'S LEAD PENCILS

For Artists',

Draughtsmen's and Students' use:

Send 20 cts. For Samples.

NEW YORK: 545-547 Pearl St. CHICAGO: 141-143 Wabash Ave.

JOSEPH GILLOTT'S

STEEL PENS.

FOR ARTISTIC USE in fine drawings
Nos. 650 (Crow-quill), 290, 291, 1000.
FOR FINE WRITING.

Nos. 303, and Ladies', 170.
FOR BROAD WRITING.

Nos. 294, 389; Stub Point, 849, 1008, 1043.
FOR GENERAL WRITING.

Nos. 404, 332, 390, 604 E.F., 601 E.F., 1044.
Joseph Gillott & Sons, 91 John St., N. Y.

HENRY HOE, Sole Agent.
Sold by ALL DEALERS throughout the World.
GOLD MEDAL, PARIS EXPOSITION, 1889.

THE PALETTE ART CO.,

ARTISTS' MATERIALS for
Oil, Water-Color, China,
Pastel Painting, and
Drawing.

A select line of White China.
Largest Stock of Plaster
Casts for Schools; also in
Ivory Tint for decorative
purposes.

Send for Illustrated Catalogues.
Two 136 East 23d St., at Madison Square.
STORES 167 West 57th St., opp. Carnegie Hall, N. Y.

ILLUSTRATORS

WILL BE WELL PLEASED WITH THE USE OF

DIXON'S

AMERICAN GRAPHITE
Sketching Crayon, No. 341

On Watman's Hot Pressed Paper, or any white paper
with a slight tooth.

Samples promptly sent on mention of The Art
Amateur and an enclosure of 10 cents.

JOS. DIXON CRUCIBLE CO.,
Jersey City, N. J.

Air Brush Mfg. Co.

are doing business at the
old stand, making and
selling the best Art Tool
in use. Applies color by
a jet of air, enabling the
artist to do the best work
cheaply, rather than do
the cheap work. Send for
circulars, free. Address

Air Brush Mfg. Co., 64 Nassau St., Rockford, Ill., U.S.A.



Boston China Decorating Works.

38 Tennyson St., Boston, Mass. ESTABLISHED 1860. L. COOLEY, Proprietor.

Practical Decorators, and Manufacturers of COOLEY'S Golds, Bronzes, Oils, etc., as used in our factory for over thirty years. All materials thoroughly tested and warranted. If any failure occurs when using our preparations, please send us full particulars and we will advise as to the cause. Our preparations can be found at retail, at all stores handling Artists' Materials, and at wholesale, by Jobbers of Artists' Supplies. Should your dealer not have what you want, send direct to us, as all materials, excepting oils, can be sent by mail.

Importers from all countries, and Dealers (both wholesale and retail), of Blank Ware for decorating, which we ship to all parts of the U. S. and Canada. Send 10 cents in stamps for Photo Sheets of White China and catalogue of materials. We wish to call especial attention to our NEW price list of china, in which PRICES are GREATLY REDUCED. A specialty made of matching broken sets of all description. China decorated to order. Mention The Art Amateur.

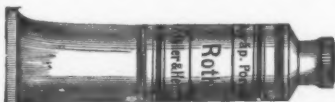
Every Practical Requisite for China Decorating Always on Hand.



GENUINE MENG'S PASTEL COLORS.

TRADE MARK.

Boxes without our firm name are counterfeited.



CHINA COLORS.

MÜLLER & HENNIG, Dresden

"Directions for China Painting," 50 cents.

(Germany)

Bischoff & Co.,

DEARBORN, MICHIGAN.

MANUFACTURERS OF

Select Vitrifiable Colors for China Painting,

Dry in Powder, and in Tubes.

SEND FOR LIST OF NEW COLORS.

THE ART AMATEUR BUREAU OF ART CRITICISM AND INFORMATION: Amateurs' and Artists' work received for criticism, from the simplest sketches or designs up to finished paintings in oil, water-colors and pastel. Old and new paintings criticised, classified and valued at current market rates. Send for scale of charges. Montague Marks, 23 Union Square, New York.

THE PORTFOLIO.

Monographs on Artistic Subjects. With many illustrations. Issued periodically.

No. 28, The Life of Velazquez. By WALTER ARMSTRONG, Director of the National Gallery, Ireland. Price, \$1.25 net.

THE MACMILLAN COMPANY, 66 FIFTH AVE., N. Y.

USERS OF FINE CHINA

for the household, professional and amateur decorators of white ware, teachers and others who purchase the "D & C" FRENCH CHINA at the leading retail stores at right prices. In form and texture and all other respects it combines the freshest ideas and utmost skill in Fictile Art.



D & C^o
FRANCE

Stamp for Decorated Ware. Stamp for White Ware.

The unique patterns recently produced in

WHITE WARE

are eminently adapted to the needs of amateur and professional decorators, and may now be examined at the well appointed art stores and China establishments of the United States.

ENDEMANN & CHURCHILL, 50 Murray St., N. Y.

TWO FIRST PRIZES, \$150 each,
TWO SECOND PRIZES, \$50 each,

for designs for covers of official Catalogues of National Cycle Shows. Conditions of competition sent on application.

National Cycle Board of Trade,
271 BROADWAY, N. Y.

My Sun Camera reflects pictures, persons, nature, etc., on any material for outlining. For art workers, \$5. Sketching done, 25c. Send stamp.
Mrs. F. LOUNSBURY, Glens Falls, New York.

THE SOLAR RAYON

is a Combination Sun, Lamp or Daylight Sketching Camera, Magic Lantern and Bromide Printing Camera in one. For enlarging small pictures, reducing large pictures, sketching from nature, making Bromide Prints and Magic Lantern Poses.



Prices, \$6.00, \$10.00, \$12.00 and \$25.00.

Send on trial. Catalogue Free.
JENNE CAMERA MANUFACTURING CO.
16 CSt., Fort Wayne, Ind. (Mention this journal.)

F. W. DEVOE & CO.'S Prepared Oil Colors for Artists IN TUBES.

Prepared Canvas, Academy Boards, Fine Brushes
for Oil and Water-Color Painting,
Oils, Mediums, etc.

AND THE NEW LINE OF

Vitrifiable Colors in Tubes for China Painting

are to be had of all reliable dealers throughout the United States
and Canada.

American Artists appreciate the necessity of using all materials
of a reliable make. F. W. Devoe & Co.'s manufactures have been
thoroughly tested for years by artists of national reputation, and are
used by many eminent Artists, and by all the principal Teachers
throughout the country. Ask your dealer for F. W. Devoe & Co.'s
goods, and see that the name F. W. DEVOE & CO. is upon each
article. If your dealer cannot supply them, write direct.

CHINA PAINTERS ARE INTERESTED IN "GOLD"

F. W. Devoe & Co.'s make is giving good satisfaction; try a sample box.

F. W. Devoe & C. T. Raynolds Co.

Fulton Street, cor. William, NEW YORK
and 176 Randolph Street, CHICAGO

MANUFACTURERS AND IMPORTERS OF

Art Materials of Every Description, for Oil, Water Color, Pastel,
and China Painting, Etching, Modelling, Pyrography,
Designing, Decorating, etc.

STUDIES, BOOKS ON ART, AND MODELS



ATTRACTIVE NOVELTIES IN Superior White China

For Amateur Decorators.

The best and newest from all European factories, includ-
ing a full line of our celebrated "Elite" china,
always on hand and constantly arriving.



No. 8



Rococo



No. 1 M



Thermometer



No. 35



Loving Cup

These goods will fire well. Ask your dealer for them. Should
he not keep them, get him to write us for illustrated sheets.

In ordering of your dealer, be sure to prefix the Δ triangle to the
catalogue number. It will enable him to rec-
ognize the goods.



BAWO & DOTTER,
26, 28, 30 & 32 BARCLAY ST., NEW YORK.



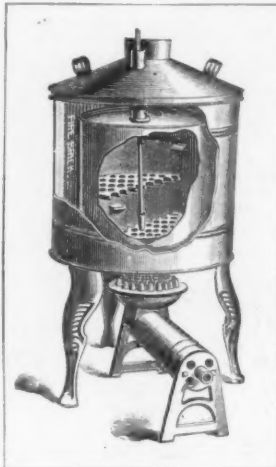
The Hall Ceramic Kilns

FOR GAS AND CHARCOAL ARE

The Most Durable! The Most Rapid!!
The Most Popular!!!

For Amateurs or
Professionals. Di-
rections and Hints
on Firing accom-
pany each Kiln. If
you need a Kiln,
buy the BEST, and
do not be satisfied
with any other.

Our gas burner
can be adjusted to
natural or manu-
factured gas.



The following
eminent artists and
schools have given
the HALL KILN their
unqualified en-
dorsement:

Franz A. Bischoff,
Detroit, Mich.; T.
Marshall Fry, New
York City; Mrs. L.
Vance Phillips, New
York City; Osgood
Art School, New
York City; A. B.
Cobden, Philadel-
phia.

William M. Crane & Co.,

Gas Experts and Makers of Gas Appliances,
Salesrooms: 838 Broadway, N. Y.

NEW

Autumn Catalogue (mailed
free) showing about five
hundred new patterns in
the very choicest

Imported White China

will be sent at once to immediate applicants.
The catalogue also contains priced list of all
reliable materials for china painting, including
the Lacroix and Dresden colors, French Quill
Brushes, and other supplies.

Goldberg's Pure Matt Gold, 60c. a box, by mail.
Low prices for everything else.

S. GOLDBERG

37 West 23d St., opp. Stern Bros., N.Y.

Importer and Dealer in Art Materials of
all kinds. Full line of Wool and Linen
Tapestry Canvas in all widths.

In writing to advertisers for catalogues,
and in ordering goods, please mention The
Art Amateur

1879 **FITCH KILNS** 1896

FOR FIRING CHINA AND GLASS

WITH NATURAL AND ARTIFICIAL
GAS AND CHARCOAL.

Send for descriptive Circular.

STEARNS FITCH CO., Springfield, Ohio.

Established 1870. 1380 BROADWAY, N. Y.
BET. 37TH AND 38TH STS.

N. E. MONTROSS,
Artists' Materials

FOR ALL BRANCHES OF
DRAWING, PAINTING AND DECORATING.

**HOELZER'S PATENT
MUFFLE KILN.**

For firing Decorated China,
Glass, Enamel on Metals, etc.
The only kiln always firing suc-
cessfully china and glass with
wood, coal or gas. Send for de-
scriptive and testimonial circular.

THEO. HOELZER,
Dearborn, Michigan.



Nothing more sensible for Gifts than
Choice Art Material and Select China

M. T. Wynne's Complete Art Supply Store

Always Well Stocked.

65 EAST 13th STREET, COR. BROADWAY, NEW YORK.

All Imported and Domestic Supplies of the RIGHT kind for Oil, Water-Color, China and
Pastel Painting; also, for Drawing, Etching and Pyrography. Immense stock of novelties in
White China; Kilns, overglaze and underglaze, erected on premises. Free! New Illustrated Cat-
alogue of White China and Price List of Artists' Materials. Handbook on Pyrography, 50 cents.

TAPESTRY

PAINTING.

The selection of proper ma-
terials is absolutely indispensa-
ble. Now as always this store
remains the

Headquarters for
CORRECT TAPESTRY MATERIALS

and is the **ONLY** place where
the genuine

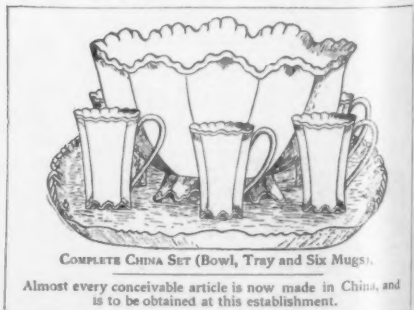
**A. Binant's
Wool Canvas**

can be constantly obtained. 54, 84 and 122 inches are the only widths for this cele-
brated canvas. In no other way than by using the Binant canvas can the marvelous
Gobelin Tapestry effects be imitated. (Other makes of Wool and Linen Canvas also
in stock.) The B. Grénié Indelible Tapestry Dyes far exceed any others in the
market. Special brushes are also necessary and are to be had in assorted sizes
and grades, as well as the Special Medium (for use in conjunction with the Grénié
dyes) and the authoritative Handbook:

HOW TO PAINT TAPESTRY—(Price, 40 cents).

Mail orders promptly filled. In sending for Catalogues, Price Lists, Books or Supplies, always mention The
Art Amateur. Address M. T. WYNN, 65 East 13th St., cor. Broadway, N. Y.

The Latest Novelties · The Lowest Prices · The Most Reliable Service.



COMPLETE CHINA SET (Bowl, Tray and Six Mugs).

Almost every conceivable article is now made in China, and
is to be obtained at this establishment.



Ins

apid!!

following
rtists and
ive given
KILN their
fied en-
:

Bischoff,
ich. ; T.
Fry, New
; Mrs. L.
ips, New
Osgood
ol, New
; A. B.
Philadel-

nces,

S 1896

GLASS

L.

field, Ohio.

AY, N. Y.
TH STS.

ials

ATING.

T



ore

ina and
ettes in
red Cab-
ents.

, and

cele-
elous
s also
n the
sizes
renie

on The

vice.

P

Box
12 C
18
24

CA 7

J

—H

“R

finel

“W

“A

“A

satisf

“T

“W

“T

other r

“I t

When

JOH

F

THE ART AMATEUR.

B. Altman & Co.

18th St., 19th St. & Sixth Ave.

NEW YORK.

THIRD FLOOR.

Extensive variety of Furniture Coverings, Drapery Fabrics, Wall Hangings, including many exclusive Novelties in Brocades, Marie Antoinette Stripes, Wool Tapestries, Moquettes, Silk and Linen Velours, Mohair Plushes, Satins, Corduroys, etc.

Oriental Materials and Embroideries in rich metal effects, for cosy corners, cushions, etc.

Lace and Sash Curtains, Bed Sets and large assortments of Curtain Materials, Table Covers, Screens, Antique and Modern Eastern Embroideries and Decorations, Oriental Lamps, Tabourettes, Arms, etc.

Commenced Tapestry Embroideries with materials to finish.

Designs and estimates furnished from our own workrooms for fitting up private houses, apartments, etc.

Fine real lace work for Sash and Vestibule Curtains.

Brass and Enamelled Bedsteads.

Pure Hair Mattresses made in our workrooms.

A Visit of Inspection is Solicited.



CROWN

Importer, Designer, Ladies' Tailor. Ladies' Tailor-Made Suits and Coats to measure from best materials, \$35. Silk Lined. SATISFACTION GUARANTEED.

9 Boudouine Building, 1183 BROADWAY, Cor. Twenty-Eighth St., N.Y.

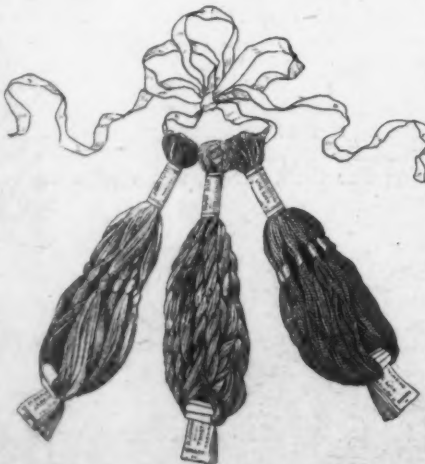
KUSTER & OVEREND, Importers and Tailors.

HIGH CLASS GARMENTS.

MODERATE PRICES.

12 & 14 West 27th Street, One Door West of Broadway, NEW YORK.

The Best Results in Embroidery



M. HEMINWAY & SONS SILK CO., 76 GREENE ST., NEW YORK

can only be secured by obtaining and using the best quality of wash silks and flosses. For the past half century, the firm name—

"M. HEMINWAY & SONS"

has been favorably known to all, and in reality, a guarantee to the consumer of Sewing Silk and Embroidery Silk.

In more recent years, their "PERMANENT ORIENTAL DYES" JAPAN FLOSS, SPANISH FLOSS, TURKISH FLOSS, TWISTED EMBROIDERY, ROPE SILK, and CORDINET SILK,

are universally recognized as "a little higher in price, but of superior excellence." They improve in washing.

Correspondence with teachers of embroidery solicited.

Arnold, Constable & Co.

ORIENTAL RUGS.

PUNJAUB, OUSHAK, PERSIAN, GHORDES.

Oriental Carpets and Rugs in great variety of sizes, and remarkable for richness of coloring and quality.

MOUNTED SKINS.

Grizzly and Cinnamon Bear, Tiger and Ounce, Splendidly Mounted.

Broadway & Nineteenth St., N.Y.

Tiffany "Blue Book."

1897 EDITION READY DECEMBER 1st.

A catalogue replete with suggestions for Holiday Gifts, with range of prices of Jewelry, Silverware, Clocks, Bronzes, Fine Pottery, and Richly-cut Glass, most of them exclusive products, and the choicest importations from abroad.

The book, which contains No Illustrations, will be sent without charge to any address

TIFFANY & CO.,

Gold and Silver Smiths.

UNION SQUARE, NEW-YORK.

LAMPS

ARTISTIC AND EXCLUSIVE CHOICEST EVER SHOWN

CAMERDEN & FORSTER

273 FIFTH AVE.

Between 29th and 30th Streets, N. Y.

ALSO LAMP GLOBES

Buy Handkerchiefs

from the importer in single dozen lots at prices paid by merchants buying 100 dozen lots, and so skip wholesalers' and retailers' profits.

Ladies' Pure Irish Linen Hemstitched Handkerchiefs.

Wholesalers pay \$1.50 a doz. } We offer to you
Retailers " 1.80 " } at \$1.50 dozen.
Consumers " 2.00 each } Sample 13c.

Another Ladies' Plain Linen Handkerchief.
Wholesalers pay \$2.00 a doz. } We offer to you
Retailers " 2.25 " } at \$2.00 dozen.
Consumers " 2.50 each } Sample 17c.

Attention is especially called to our large assortment of

Hand Embroidered Initial Handkerchiefs

FOR LADIES, AT 12½, 25 and 50 cts.
FOR GENTLEMEN, AT 25 and 50 cts.
Add 6c. a dozen for postage.

There are a variety of styles of letters at each price, narrow and wide hems. We sell nothing but pure linen Handkerchiefs, so our patrons can always rely on getting nothing but the best and most reliable goods.

WM. S. KINSEY & CO.,

388 Fifth Ave., New York.

Established 1846.

M. Knoedler & Co.,

(SUCCESSORS TO GOUPIL & CO.)

Respectfully invite attention to their Galleries containing selected

OIL PAINTINGS

Of the early DUTCH and ENGLISH SCHOOLS, and from the easels of eminent foreign artists as well as the most noted American painters.

WATER-COLOR DRAWINGS.

VERY COMPLETE COLLECTIONS OF ETCHINGS AND ENGRAVINGS.

A SPECIAL STUDY MADE OF ARTISTIC AND APPROPRIATE FRAMING.

355 FIFTH AVE., Cor. 34th Street, NEW YORK.

WOOD FLOORS

Borders for Rugs,

BOUGHTON & TERWILLIGER,

23d St., under 5th Ave. Hotel, N. Y.

286 Fulton St., Brooklyn.

* Wood Frames, for mounting embroideries, from \$2.00 up.

Egyptian and Moorish Fret-Work, Grilles, Screens, etc., a specialty. 32-page book (illustrated), sent FREE, if Art Amateur be mentioned.

Formerly with Gunther's Sons, 5th Ave.

J. SCHONLEBEN,

MANUFACTURER OF

FINE FURS,

Seal Skin and Fur Garments made to order,

822 SIXTH AVENUE,

NEW YORK.

Garments Altered to the Latest Style.

Art Embroidery Patterns.

Renaissance Designs of Every Description.

Artistic Embroidery, Monograms and Letters on Trousseaux a Specialty.

AUGUST BLIQUEZ, 278 Sixth Ave., N. Y.

JAMES MCCREERY & CO.,

Specialties in Table Linen, Sheets and Pillow Cases for Hotels and Restaurants.

Mattresses, Pillows, Blankets, Quilts, Coverlets; Beds and Bedding of all kinds.

Plans and Estimates given for every description of Shade and Upholstery Work.

The celebrated "Newport Box Couch" covered in Cretonne, \$11.75 each.

Broadway & 11th Street,
West 23d Street,
NEW YORK.

Special Offers For You.

Stamping Outfit

Latest Designs for DELFT and JEWEL Embroidery.

Bluet Alphabet, Stamping Tablet Catalogue of Patterns, etc., all for 20 cts.

1897 Fancy Work Book

Over ONE HUNDRED ILLUSTRATIONS. Latest things in FANCY WORK. FREE to you for a 2-cent stamp. Send for it now.

A "Yard of Poppies"

In all their Beautiful COLORS, for 10 cts.

A Pastel (11 x 14 in.)

Of ORANGES, GRAPES, PLUMS, etc., for 15 cts.

A Pastel (20 x 24 in.)

The Old Stone Bridge, for 35 cts.

A Stamped Linen

Table Mat for 6c.

Centerpiece for 20c.

Address J. F. INGALLS,
LYNN, MASS, BOX A.

A Series of Books On the Latest Embroidery For 15 cents

No. 1. Our Jewel Book gives illustrations and instructions for the popular Jewel Embroidery.

No. 2. Our Delft Book reproduces the old Delft designs with full instructions.

No. 3. Our Rose Book gives latest and best flower designs, particularly Roses.

No. 4. Our Bohemian Glass Book shows the latest thing in Embroidery; also some 36-in. Tea Cloths.

ILLUSTRATIONS IN ALL THE BOOKS WITH FULL DIRECTIONS FOR WORKING, COST OF LINEN, QUANTITY AND SHADES OF SILK REQUIRED.

We Will Send any one of these books for 6c., or the whole series for 15c. in stamps.

ADDRESS
The Brainerd & Armstrong Silk Co.

90 Union St., New London, Conn.



& CO.,

Table
Pill-
otels

ows,
ilts,
and
nds,
nates
de-
e and

ted
uch"
nne,

et,

rs

WEL

tablet
to cts.
k
lat-
o you
n.

to cts.

5 cts.

ts.

20c.

k A.



NO